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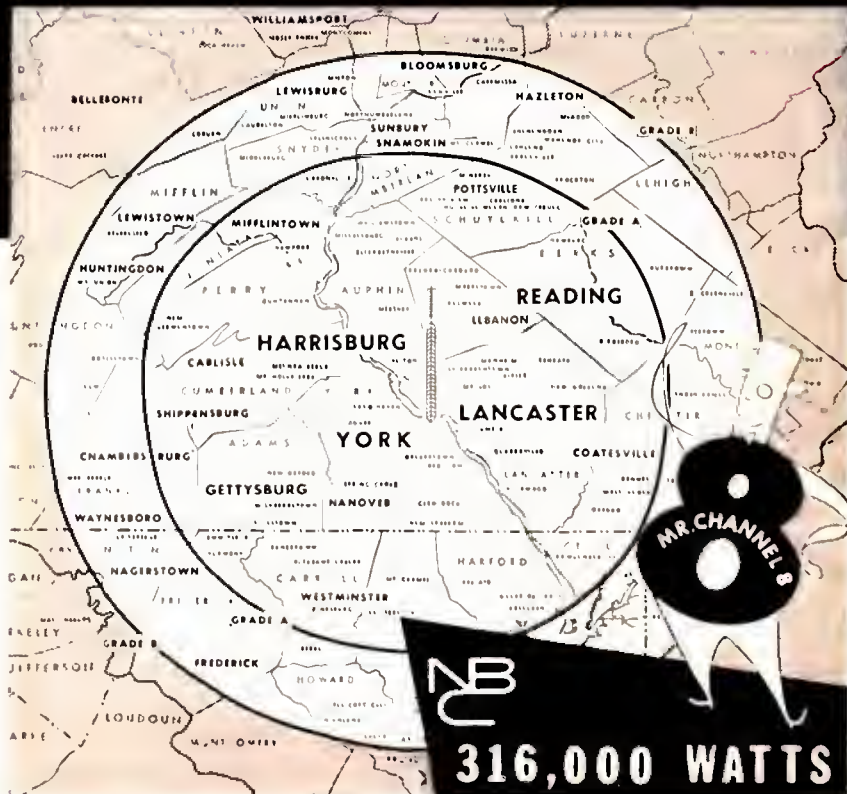


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# Cronkite Out as CBS Convention Man

Substantial beating by NBC in ratings race seen  
Reason; sponsors adopt a wait-and-see policy

New York — With their ratings one home to roost, and millions ring on their election package, CBS pulled newsman Walter Cronkite from the important convention anchor-spot, substituting a two-man team—Robert Trout and Roger Mudd. The question remains: will it work? Earlier Arbitron figures had indicated NBC was well ahead in the ratings race, but the clincher may have been Nielsen's Multi-Network Area report which showed NBC in an even more advantageous position. In the top 30 markets, in which all three networks compete, MNA showed NBC with 55 percent of the audience, CBS with 30 percent and ABC with 15 percent. Arbitron had given NBC 51 percent of the audience.

The sponsors of the CBS package, notified that there would be a change in Tuesday and given details Thursday morning before public announcement, aren't talking at the moment.

## Hershey To Launch Canadian Tv Campaign

Smith Falls, Ont.—Hershey Chocolate of Canada, Ltd., a newcomer to the Canadian market, is launching an about national advertising campaign in September, with the bulk of the budget allocated to spot tv.

In the United States, Hershey's lack of advertising is notorious. When asked if the Canadian campaign might mean a change in policy, a spokesman at BBDO, the firm's agency, said such change was contemplated, adding that Hershey is satisfied with sales results in the United States. The Canadian ad campaign was made necessary because Hershey is relatively unknown in Canada and must compete with established products across the border.

The September ad campaign follows a summer test marketing in Quebec and Ontario, in both English and French. Also, a product familiarization campaign was started July 1 on billboards in all major markets, but a big push will come on tv.

Hershey entered the Canadian market on a major scale with construction of a \$7 million plant in Smith Falls in June of 1963.

As a spokesman told SPONSOR, "The facts are there. We're just going to wait and see what develops."

Institute of Life Insurance and American Tobacco have more than \$2 million each invested in the package, which includes election night. Socony Mobil is participating to the tune of more than \$1 million.

Sponsors of other Cronkite shows will also be keeping a watchful eye on future developments. These include Prudential, which bankrolls the Sunday night *Twentieth Century* and the participating sponsors of *CBS Evening News with Walter Cronkite* (Procter & Gamble, American Home Products, Westinghouse, Whitehall Pharmaceutical, Alberto-Culver and Brown & Williamson).

Officially, CBS has been insisting that the removal of Cronkite for a two-man team was in the interest of "flexibility, mobility and diversity of coverage," but at no time would the network say why Cronkite was not part of the two-man team. As Cronkite himself put it, "The story is purely and simply the Madison Avenue ratings game . . . We took a clobbering in San Francisco, and it seems perfectly reasonable that management at CBS would like to try something else to regain the audience."

## Two Revokes Show FCC Can Still Be Tough

Washington — The FCC majority may still be too lenient for its chairman's taste in the matter of renewals for stations with heavy advertising schedules—but the membership got very tough last week about tv programmers Barry and Enright, and a Chicago FM that programmed exclusively for its storecasting operation. Revokes were affirmed for licenses of the Barry Enright Hollywood, Fla., station (WGMA) and for Carol Music's WCLM-FM in Chicago.

FCC stood by its April 17 decision on WGMA not because the station operation itself was at fault, but because its owners, of quiz scandal fame, had displayed "a propensity for deception in the broadcast field." Repeated pleas by Jack Barry and Daniel Enright, and even an FCC examiner's initial recommendation of mercy, did not sway the FCC. The record, they said, "reflects adversely upon their character qualifications to be licensees of a broadcast facility."

In the case of the Chicago FM, FCC said promises made at renewal were broken when the station changed its program format for the WCLM main channel to a storecasting operation—an operation supposed to be run on a subsidiary channel. Also, the station gave over its programming control under contract to the storecasters. WCLM has until Sept. 26 to go off the air, unless it appeals the decision.

## Color Sets, Broadcasting Credited for RCA Profits

San Francisco — Everything seems to be coming up roses for the Radio Corp. of America with the report that the company is continuing its pace of record profits for the third quarter and has excellent prospects for another full year of record earnings.

Speaking before the San Francisco Society of Security Analysts, W. W. Watts, group executive vice president for RCA, pointed to the recent completion of the most profitable second quarter and first half in the firm's history. "I can report today," he said, "that our profit momentum is being sustained vigorously into the third quarter."

Giving color television, from set manufacturing to broadcasting, the lion's share of the credit, Watts noted that RCA recently had instituted a long-planned reduction in its set prices.

When the reduction has had time to make itself felt at the retail level, he said, the rising curve of sales will turn even more sharply upward. "The principal upsurge is expected in September, when the new tv season begins," he added, "but even today we are beginning to feel its impact."

Watts also reported that NBC, "fresh from its triumph at the Republican national convention," is continuing toward another record profit year. Noting that last year was the highest profit year for NBC, Watts pointed out that its profits for the first six months this year were about 20 percent ahead of 1963's first half. Also, NBC's pre-eminence in color television broadcasting, he said, will give it an added competitive advantage at the time that color becomes a factor in audience ratings.

CONTINUED ON NEXT PAGE



# Dodd Committee on Television Violence Scolds Networks for Programing

Washington — Sen. Thomas J. Dodd scolded three network vice presidents for not reducing violence and sadism on their tv shows in prime time, during a juvenile delinquency committee hearing last week.

He leaned hardest on ABC and NBC for not reducing violence and accused them of increasing it on prime time. CBS was praised for considerable improvement since previous 1962 Dodd hearings. Only 26 percent of CBS filmed programs on prime time were in the violent category as against 55.3 percent for ABC and 55.1 percent for NBC, according to committee staff findings.

The committee staff found the same trend on syndicated films in which networks had an interest. Again, ABC had the dismal honor of an alleged high of 85 percent of its "action" film properties shown in prime hours, CBS syndicated reruns had 70 percent and NBC had 50 percent in prime time.

All three vice presidents, Thomas Moore of ABC, Walter Scott of NBC-TV and James T. Aubrey, Jr., of CBS Network Div., were asked why they could not see to it that syndicated reruns of network shows originally slanted for late-hour, adult viewing were kept out of early prime time hours. Youngsters are now seeing the older violence-filled episodes networks originally put on at 10 p.m., said Dodd. The network spokesmen said they could not control programing schedules of local stations as to what time a leased film could be shown. No one mentioned what Justice Department reaction might be if networks began to dictate program slots for reruns, or what the FCC might say about usurping individual licensee's right to program on his own.

The day-long showing of selected scenes of tv violence, and rather mild argument, ended with exhortations to the networks to do better, and Sen. Dodd's promise of periodic hearings on violence. Networks defended the artistic merits of their programing, but promised to do better. Senators Dodd and Keating said they feared the trend might rouse a "public outcry against the stuff you are showing their children"—and this could mean "Congress would be asked to do something about it." They said they get lots of letters from irate parents.

For the present, the committee will hope for more self-regulation in the industry—especially in eliminating the very lurid scenes of beatings, killings, torture, etc. Sen. Dodd said they were "still" waiting for the long-promised NAB research into the effect on the young of viewing tv violence. The committee was assured this project is finally getting under way.

A new element in today's programing that seemed to bug the committee was the "sick" drama. Physical violence in the old style was now augmented by mental illness with "un-

justifiable" brutality shown in hospitals, on college campuses, in psychiatrists' offices. The committee cited a number of authorities who advance the theory that violence on screen leads to violence or aggression, especially in the young, after viewing.

The network spokesmen all reviled the reduction in action and "sick" type drama programs for next year. NBC will cut from a high of 30 half-hours in 1959 to 19 action shows in the coming season. NBC will go from 10 to six action shows. CBS had no figures on its modest number of such shows, but assured the committee that the Hitchcock mysteries would be dropped—latter were criticized heavily by the committee.

Nevertheless, network spokesmen defended the artistic merits.

## FCC Renews NBC Licenses—on Condition

Washington — The FCC put history into reverse last week when it renewed the NBC licenses for its Philadelphia tv and radio stations—on condition that within 60 days the network assign them over to Westinghouse Broadcasting, in exchange for the latter's Cleveland stations. This leaves RKO-General holding a large empty bag, as the proposed NBC-RKO swap of the former's Philadelphia outlets (WRCV-TV-AM) for RKO's Boston holdings collapsed.

Justice Department had ordered NBC to divest of its Philadelphia holdings by mid-1964, and the requisite renewals have been held up by lengthy hearings, arguments and litigation. Philco Broadcasting, once owner of the Philadelphia outlets, fought to get them back—and Westinghouse battled the swap because it stood to lose NBC affiliation on its Boston station if NBC

took over the RKO-General station there.

An initial decision by FCC examiner James D. Cunningham in November, 1963, would have awarded NBC the renewals on the grounds of its superiority in broadcast history, as in spite of the antitrust accusations leveled against its 1956 swap with Westinghouse Broadcasting. But the Broadcast Bureau in August, 1963, had blasted RCA for allegedly pressuring Westinghouse into giving up its Philadelphia outlets in exchange for NBC's Cleveland properties. The weapon was NBC's power to withhold affiliation.

Philco Broadcasting lost out because of the examiner's initial decision and the FCC's final decision. The privately owned firm was found to have "larger interests" in non-broadcasting manufacturing. FCC finds that Philco has acted only to "serve its own manufacturing interests" in grabbing for the Philadelphia outlets during the wrangle of commission and court wranglings on NBC's attempt to gain renewals and then make the swap with RKO.

Acting majority in the case was chairman Henry, commissioners Felt, Bartley, Lee and Ford. Commissioners Kenneth Cox and Lee Loefer did not participate. Stations involved include: NBC's WRCV and WFV-TV Philadelphia, and Westinghouse stations KYW-TV-AM Cleveland, stations which might have been involved were RKO-General's WNAC-TV and WRKO-FM Boston.

### FCC Approves Sale Of Goodwill Stations

Washington — The Federal Communications Commission has put its stamp of approval on the deal between Goodwill Stations, Inc., and Capital Cities Broadcasting, Inc. The deal involves the sale of WJR-AM-FM Detroit and WSAZ-AM-TV Huntington, W.Va., to Capital Cities for more than \$15 million.

The FCC also approved the sale of WJRT-TV Flint to John B. Poole by Goodwill for \$6 million.



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### 25 Advertisers' do-it-yourself programing

*Big advantage is creative control. Firms doing it include General Foods, Procter & Gamble, Kraft and Ford*

### 28 A cart-pusher's view of marketing

*Here is a cart-pusher's view of women's obstacle courses in the average supermarket jungle. Married or single, the marketing man who thinks seriously about this accent on marketing absurdities will make a better husband, marketer*

### 32 'Better numbers' — key to effective computerization

*Concentrate on developing more reliable media facts, not complex ADP programs based on limited data; use computers now to take clerical load from buyers, says Lennen & Newell vice president*

### 34 Take another 'live' look

*Some agency producers still wear film blinders by ignoring use of video tape's flexibility, speed, sophistication*

### 40 When the sun goes down

*Radio signals and transmitting patterns change, leaving Clear Channel stations with a virtually clear swipe at the half of America that listens after dark*

### 45 Tv tape prevents 'ice cream droop' for Kansas dairy

*Use of pre-recorded commercials produced by Wichita's KAKE-TV puts new sales pep in tv newscast commercials*

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**SPONSOR** Combined with TV, U.S. Radio, FM is published weekly by Moore Publishing Company, a subsidiary of Ojibway Press, Inc. PUBLISHING, EDITORIAL AND ADVERTISING HEADQUARTERS: 555 Fifth Avenue, New York, N. Y. 10017. Area Code 212 MUrray H-1 7 8080. CIRCULATION, ACCOUNTING AND DATA PROCESSING HEADQUARTERS: Ojibway Building, Duluth, Minn. 55802. Area Code 218 727 8511. CHICAGO OFFICE: 221 North La Salle St., Chicago, Ill. 60601. Area Code 312 CE 6-1600. CLEVELAND OFFICE: 6207 Norman Lane, Cleveland, Ohio 44124. Area Code 216 YE 2-6666. LOS ANGELES OFFICE: 1655 Beverly Blvd., Los Angeles, Calif. 90026. Area Code 213 628-8556. SAN FRANCISCO OFFICE: 260 Kearny St., San Francisco, Calif. 94108. Area Code 415 GA 1-0593. ST. PETERSBURG OFFICE: 6592 North 19th Way, St. Petersburg, Fla. 33702. Area Code 813 525-0553. SUBSCRIPTIONS: U.S. (its possessions and Canada) \$5 a year; \$8 for two years. All other countries \$11 per year. For subscription information write **SPONSOR**, Subscription Service Department, Ojibway Building, Duluth, Minnesota 55802. Second class postage paid at Duluth, Minnesota. Copyright 1964 by Moore Publishing Co., Inc.



# 1685 feet UP

**THIS FALL** ADDING 75,000 TV HOMES — 275,000 POPULATION. WBAP-TV joins KRLD-TV and WFAA-TV on their 1685 foot candelabra at Cedar Hill midway between Dallas-Fort Worth.

**WHAT A MARKET!** A 20-year study of the WBAP-TV Coverage Area\* reveals a phenomenal growth. By 10-year spans . . . . .

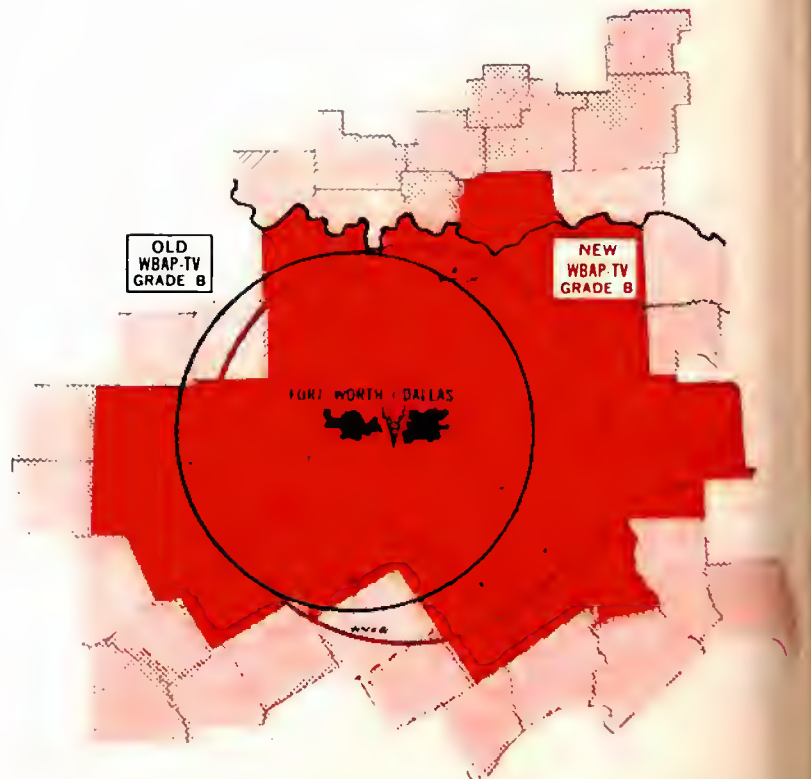
**POPULATION** soared from 2,307,400 in 1953 to 2,785,600 in 1963, actual, with 3,551,500 expected by 1973.

**TV HOMES** jumped from 374,028 in 1953 to 791,000 in 1963, actual, with 1,022,623 projected for 1973.

**RETAIL SALES** kept pace with \$2,741,504,000 reported for 1953, jumping to \$3,903,306,000 in 1963, actual, with \$5,968,910,000 estimated for 1973.

**WHAT A MARKET!**

\*Conducted by TCU School of Business, using 1962 ARB, 5 to 100% counties.



**IKONOGENICS** — Image control that frees WBAP-TV from unnecessary clutter — eliminates noise, both visual and aural, that interferes with communication. Ikonogenics creates the perfect setting — makes the advertiser's message stand out sharp and clear.

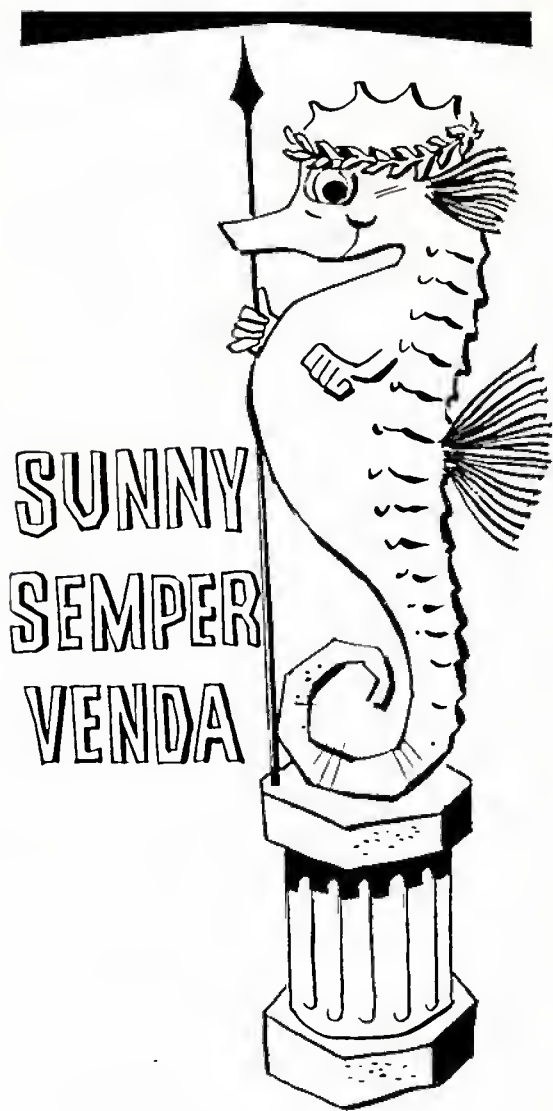
**10 YEARS OF COLOR** — With all local programs in color plus NBC color shows, WBAP-TV viewers today enjoy some 57 hours of color per week. As a result, Fort Worth-Dallas is one of the top color markets in the country with 35 to 40,000 color television sets tuned to WBAP-TV — and the number increasing daily.

**NEWS AWARDS** — WBAP-TV has enjoyed news dominance in the market ever since sign on September, 1948, and has consistently received national recognition. Among recent awards were 1963 National Distinguished Service Award for best news reporting from Sigma Delta Chi, Professional Journalistic Society, and the Dallas Press Club award for best TV news story of the year. Anchor program of the station's highly successful news effort is "Texas News" 10 pm nightly newsreel.



PETERS, GRIFFIN, WOODWARD, INC., National Representatives





The Latins named him:

*Hippocampus  
Hudsonicus  
Lophobranchii  
Syngathidae*

... the ancient Romans were long winded ... we call our seahorse "SUNNY."

He's the symbol of Quality Broadcasting in Tampa-St. Petersburg.

Ex SUNNY venarus SALES

**WSUN**

TELEVISION  RADIO  
TAMPA - ST. PETERSBURG

Don't trip on your toga, call:

Nat. Rep.: Venord, Torbet & McConnell  
S.E. Rep.: Bomor Lowrance & Associates

## Publisher's Report



### Personal to you, my readers

Last week I invited stations and representatives interested in learning the details of my Minuteman plan for selling radio to contact me.

This week I can report that I'm overwhelmed!

It's nice to know that I'm read. It's even nicer to know that the field is vitally interested in selling national spot radio more effectively.

I've been answering your phone calls as I get them. But I'm on my way out of town as soon as this is off the typewriter and I'll return subsequent phone calls about the time you receive this issue. Letters will be delayed a bit longer. Bear with me. And thanks!

\* \* \*

Thank you, Commissioner Robert Lee, for your thoughtfulness in running off and sending me that complete name by name dossier of all UHF stations on the air or pending. And for taking the trouble to send me a reproduction of the clever UHF cartoon hanging in your office. You've gone all out for UHF development, and when this important segment of the communications world finally hits its stride you'll be the man in large measure responsible for it.

\* \* \*

Chester MacCracken, director of television and radio for Remington Advertising of Springfield, Mass., rebuts my commentary of a few weeks back in which I say I'm "irked" by a *New York Times* story which, in my opinion, unfairly interprets a survey of tv commercials made within the membership of the General Federation of Women's Clubs by the National Audience Board, Inc. Mac chides me gently by pointing out that SPONSOR's own story on page 21 of the same issue isn't far from the *New York Times* version. He concludes, "I guess it just shows that the publisher doesn't influence the editorial department."

I guess he doesn't, Mac. But read the two stories again and you'll detect one notable variation: the factual structures of the two stories are close. But which one has the bias?

\* \* \*

My hat is off to Jack Z. Sissors, assistant professor of advertising at Northwestern University. Professor Sissors is surveying broadcasters with a four-page questionnaire and this explanation: "I am trying to learn why broadcasters have been buying less advertising than ever before in the trade press and reference media."

Good luck, Professor. I have a small interest in the same subject. I hope you won't think I'm jumping the gun by submitting the proper answer to your four-page questionnaire in two words — "rating worship."

\* \* \*

I have letters this week from Clair McCollough and Ward Quaal, both prominently mentioned as candidates for the NAB presidency. Both say they aren't and give good reasons why. Both want to see the new president installed without delay. I concur. The NAB has a loyal and solid staff headed by executive vice president Vincent Wasilewski. The hard-working Executive Board is operative. But it's not the same as a full-time president.

*Yours Truly*



***Sponsor*** IS FOR THE SPONSOR.  
NO OTHER PUBLICATION IS.

How long does it take an in-the-flesh salesman to



Your highly trained salesman can travel only so many miles, make so many calls, beat so many bushes, dig out so many customers. Save him for hot prospects. To conserve the asset each salesman represents—to reach through doors and minds otherwise closed—do your specialized business selling in the specialized business press, where your most efficient dollars are invested.



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through a closed door?



Longer than it takes an advertisement in the specialized business press—trade, industrial and professional publications that go straight to a pre-selected prospect

**How much does it cost to reach identified prospects with salesmen's calls?**

More—by a hundredfold—than it does to reach them with advertisements in the specialized business press

**How can you cover unidentified prospects, as well as identified prospects?**

With a vigorous, important and continuing advertising program in the specialized business press

The specialized business press is industry's reporter, management's instructor, the sales manager's divining rod, the marketer's market data source. Read by the man who wants to get ahead and the man determined to stay ahead, the business press teaches the newcomer, trains the analyst, retreads the old timer. It serves, pin-points, identifies. It is not all things to all men. It is specific, seeking out specialized markets. It isolates, clarifies, inspires. It reaches—efficiently.



## WHAT'S NEW?

THERE'S A considerable difference between a quarter-century of experience and the year-by-year repetition of one experience over a period of 25 years.

This is not a new or particularly astute observation for practitioners of the advertising arts and sciences. But, after a considerable number of conversations with members of the fraternity, I've been urged to believe that there are no secrets left to probe in the world of broadcast advertising, that there are no mysteries still unsolved. And worse still, that even comparative newcomers are, in short compass of time, full-blown sophisticates.

Two things have subsequently occurred to me. First, that some of these urgers are themselves just repeating their first year of experience. Second, that while their easily-come-by "sophistication" is a gratuity granted by sound senior citizens in the commercial community of the air, the fledglings overlook one day-by-day truth—there's a lot that's still unlearned, unexplored, unexperienced.

SPONSOR is continually probing whole areas of such newness to light the doorways of the avant-garde; the trail blazers in the field of color, computers, UHF, pay tv, CATV, stereo, tape, FM and even such prosaic subjects as cost-reduction and profit boosting through new efficiencies and methodology. We must not overlook the vitality of these simply because they are not explosively controversial or that, as projects for tomorrow, they offer more sweat than glamor before they are richly productive.

*Sam Elber*

## LETTERS

### Cites Creative Approach

Your handling of the story on our most recent spot television industry study (July 27) is thorough, accurate and another outstanding example of SPONSOR's creative approach to the things that are being done in our business.

We not only say "thanks," but also "nice going" on the intelligent and imaginative write-up. True, this study of the advertising trend toward spot television on the part of the top brewers is beneficial as far as our brand of advertising is concerned. But, in addition, your translation of it to the national advertising field is even more important.

ROBERT L. HUTTON, JR.

*Vice President  
Edward Petry & Co.  
New York*

### Meaty Results

The Eekrich people (and, of course, The Film-Makers) are most gratified at your interest in their television advertising campaign. We hope the material was also of interest to your readers and that many of them found it both informative and helpful.

The Film-Makers has had more than a dozen calls from people who read the SPONSOR story (July 20), and in several instances were asked for detailed information on food photographic techniques and the use of close-ups.

JANE PINKERTON

*Pinkerton Associates  
New York*

### Sorry . . . Fred, Barney

In your July 13 article, "Youth—The Neglected \$50 Billion Market," on page 35 you show a tabulation of the top ten programs of children and teens based on the March, 1964, ARB Report. For some reason you have omitted the top children's program from your list. *The Flintstones* reaches 19,141,000 children. This is more than any other program listed. In total of 22,203,000 children and teen-

agers combined. This would rank it No. 2 in your list following *Beverly Hillbillies*.

Our agency is very much concerned with advertising to the youth market, and we have had very favorable experience with *The Flintstones*. That is why I felt most anxious to call this to your attention.

ROBERT R. KIBRICK

*Vice President  
Richard K. Manoff Inc.  
New York*

### Dynamic Northwest

Congratulations to SPONSOR and the Skyline Network for the recent article on the Mountain State area—"a big, rich, three-state [television] market" (July 13). Indeed it is an established market and a major factor in the marketing picture of the prosperous Northwest.

We too are proud to be associated with this growing, dynamic market through our representation of Mountain States Television (MSTV) which includes KRTV Great Falls, KULR-TV Billings, KMSO-TV Missoula and KIFI-TV Idaho Falls.

IRWIN SPIEGEL

*Director of Sales Promotion  
Avery-Knodel Inc.  
New York*

### Cosy KOSI Salute

What a wonderful spread: "Radio's 'unanswered' Questions" (July 20). The thoroughness and completeness with which you covered KOSI's introduction of its new Denver radio audience market research project was extremely gratifying. May we have your permission to reproduce it?

As a matter of fact, this article was in keeping with a pattern which I have seen developing in SPONSOR. You are doing a terrific job providing depth coverage of really useful information.

ROBERT N. KINDRED

*General Manager  
KOSI Radio  
Denver*



# THE WEEK in WASHINGTON

PRESSTIME REPORT FROM OUR WASHINGTON NEWS BUREAU

July 31, 1964

It is doubtful if even the August vacation can heal the bitter schism in the FCC between a majority of its members and chairman Henry over the recent renewals granted to 17 stations Henry wanted disciplined, or at least prioritized, on heavy commercial schedules.

In fact, Henry's anguished and baffled "you don't care" dissent, issued late on a Friday afternoon, seemed a permanent turning point with the majority going one way, he another.

The commission majority has embraced the growing laissez-faire philosophy of agency moderation. Henry is still fighting for the crusading New Frontiersmanship, that came with his predecessor Newton Minnow, on the wave of the great quiz and payola scandals.

Only commissioner Cox was stalwart enough to join Henry in his scathing denunciation of the majority's recent seven permissive renewals for a group of Mississippi, Louisiana and Arkansas stations. Moderate Republican Lee dissented from the grants, but did not endorse the diatribe.

If Henry felt starkly alone during his fight to slap limits on broadcast commercials during last winter's House hearings and the Rogers vote, he feels doubly alone now that the majority have deserted even the case-by-case consideration which they endorsed last January for overcommercialization.

Henry's dissent, reproachful and outraged, said: "The majority says by its action that it does not care. It does not care whether these seven broadcasters are following meaningful standards of commercial practice and it does not care whether the problems we have uncovered are endemic to the broadcasting industry as a whole . . . moreover, the majority's action says to broadcasters that they need not care, either."

Also: "Has the majority changed its mind since January? Is the commission abandoning its traditional policy or its current regulatory program? Are there any (Henry's emphasis) commercial practices or policies which would prevent the renewal of a broadcast license? . . . To these questions, the majority is silent."

If the majority was silent on the particular individual cases, the broadcasters themselves have not been. There is a recognized bit of truth in Henry's stand that broadcasters who commercialize flagrantly have a headlong disregard for their service to the public, show "sloppiness, neglect and cynicism." The NAB recognized this linkage when it set up its codes of good practice. The code has done even more recognizing in latter-day efforts to contain multiple-product announcements and reduce clutter.

But Henry is angry that NAB is not more aware. The codes are being used, he claims, as a shield. Observation of code limits should not excuse

CONTINUED ON NEXT PAGE



# THE WEEK in WASHINGTON

PRESSTIME REPORT FROM OUR WASHINGTON NEWS BUREAU

a station for "discrepancies between promise and performance," in its commercial policies, he said bitingly. Nor did he seem mollified when commissioner Ford swung into his camp in one case to vote inquiry on a Florida station that programed nearly half an hour of commercials out of the hour.

Some observers see the majority rejection of Henry's point of view, and the Loevinger term of "nit-picking" for the commercials probe, as a personal rebuke to the youthful chairman. Other seasoned onlookers believe it was personal only in the way political battles for differing ideas are personal. No one doubts Henry is a man of zeal and principle doing what he believes to be right. The commission majority of Ford, Hyde, Bartley and Loevinger just happen to believe he's wrong--and it's a bipartisan group.

The majority have swung over to the laissez-faire approach (or had it all along) recommended by President Johnson. The corollary is fair competition in the market place. As Rep. Harris, chairman of the House Commerce Committee remarked on passage of the Rogers Bill: "This does not mean we're turning the broadcast industry loose" from public interest requirements.

It was probably no accident that Sen. Hubert Humphrey (D-Minn.), possible vice presidential candidate, last week went out of his way to put commissioner Loevinger's "Law Day" speech of last May into the Congressional Record. The Loevinger talk blasted interference by agencies trying to "prescribe" what is good, rather than "proscribe" what is bad. The senator's introductory remark said the most necessary qualification for an agency is its "restraint" in regulation. This echoes the President's recent talk citing the job of government as "moderator," not "dictator or master planner."

To some happy-go-lucky broadcasters, the double defeat of Henry's move to hold up renewals on commercial basis headed the FCC bark into an "anything goes" sea of laissez-faire. But the President, the chairman of the House Commerce Committee and even Rep. Walter H. Rogers have warned that there must be fair play and self restraint if the democratic ideal is to work.

Rep. Harris has warned that pay tv is standing in the wings, if that vast non-letterwriting, non-complaining audience grows as dissatisfied and restless with free tv fare as Henry believes it will. Commissioner Ford has pictured the terrific competition of sponsored tv with a vast interplay of air-wire-satellite combinations already in progress.

Unfortunately for the FCC chairman, he made his move in the wrong climate--and apparently the wrong cases. Henry himself said in his dissent from renewal grants that none of the situations involved "an outrageous and flagrant" disregard of the public's interest, for short-term gain. Oddly enough, he makes a point emphasized by his opponents on the automatic restraints of a free marketplace on maverick behavior:

"Indeed it would be startling if any broadcaster were to risk the loss of both public favor and the license we have granted him by following commercial practices violently at odds with those of his competitors and clearly in violation of any defensible concept of the public interest." Henry feels the "bad apples" don't matter; it is the trend toward erosion they represent. He wants FCC and broadcasters to meet the problem of commercial standards "head-on" and make the "hard decisions."



# Tv Dealers, Manufacturers Call for Excise Slash

Witnesses before House Ways and Means argue that tax burdens consumer, is detriment to set sales

Washington — The nation's tv set manufacturers, distributors and dealers have taken their case for deduction in the excise tax to Congress. And it appears fairly likely that the House Ways and Means Committee may mercifully vote to lower, if not eliminate, the tax on tv sets (all-channel as of May 1) at least for a temporary period. Chairman Wilbur D. Mills listened sympathetically to testimony asking early relief, by spokesmen for EIA and NAB and tv set dealers who expect a hard time when customers hold off buying more expensive all-channel sets, particularly when the vast majority of them won't see UHF for six to 10 years in their areas.

Chairman Mills wondered if Congress had made a mistake in forcing all-channel makes on the manufacturers and the public. He even wondered if that legislation could be repealed.

Mort Farr, the director of the National Appliance and Radio-Tv Dealers Assn., told the House Ways and Means Committee last week that annual sales of television receivers could reach the 10 million mark if the proposed reduction of the 10 percent excise tax to five percent is adopted. But, he warned, the figure could drop below the present eight million level if it is not.

Appearing as a witness for the Electronic Industries Assn., Delbert J. Mills, vice president and general manager of the RCA Victor Home Instruments Div., argued that because of the excise tax and the new all-channel law "consumers will have to pay a premium for the inclusion of a UHF tuner to their television sets, although the majority of buyers may not have opportunity to use the tuner for years."

Mills, advocating the immediate reduction in the excise tax and its total elimination on a long-range

basis, said that since the cost of the extra tuner cannot be absorbed by the manufacturer and the dealer, "It must necessarily be passed along to the consumer who generally will have to pay an estimated \$10 to \$30 more than otherwise would be charged."

Mills continued: "We all look forward to the full benefit of UHF broadcasting in both educational and entertainment programming. We believe that the promise of UHF is as limitless as television itself. But it will take time for all-channel sets to be in the majority of consumers' homes, and time for broadcasters to bring UHF service to every area now covered by tv signals."

Farr, representing tv dealers, pointed out that his organization supported passage of the all-channel law originally, but at the time, it called for "relief from the burden of the excise tax" as a "logical second step" because the UHF tuner "cannot be used by over 80 percent of the purchasers."

Citing the slow growth of UHF

broadcasting, Farr declared that the "main reasons for stations giving up was the inability to compete program-wise with VHF stations, not to scarcity of sets with UHF capabilities being available for purchase" (a statement certain to raise eyebrows in broadcast circles).

"With the advent of the personal portable tv, this industry has now reached an annual sales level of eight million monochrome sets," he continued. With excise tax relief, and greater economy of production, he added, the majority of these portable receivers would be brought down to the \$90 to \$150 price range.

On the subject of home entertainment, CBS' Record Div. head, Goddard Lieberson, representing the Record Industry Assn. of America, entered a statement pleading for relief from the 10 percent excise on phonograph records, in effect since 1941. Henry Brief, RIAA secretary, who represented Lieberson and the RIAA at the hearing, made a strong plea to let sound recording of music, drama and history come into the same tax-free status as their printed counterparts.

## Network Tv Billings for April Up 9.3 Percent

New York — The figures for network tv time and program billings for April, 1964, are in — and they show a 9.3 percent jump over the same month in 1963.

According to the Television Bureau of Advertising, April billings totaled \$98,393,600. This compares with \$89,997,900 for April, 1963. Nighttime billings for April jumped

13 percent, from \$66,422,400 in April, 1963, to \$75,069,400 this year.

Billings for the first four months of 1964 were up \$34,764,000, a 9.4 percent boost over 1963's first-quarter figure.

Network by network, gross time billings for the first four months are as follows:

	ABC	CBS	NBC	TOTAL
January	\$18,437.3	\$29,117.7	\$26,802.0	\$74,356.0
February	18,264.7	27,716.2	25,822.4	71,803.3
March	18,932.7	30,051.9	28,966.4	77,951.0
April	18,088.5	28,843.9	27,479.3	74,411.7

# Excise Taxes Retard UHF, Says NAB's Wasilewski

**NAB executive cites slow development of UHF; urges implementation of all-channel law by removal of taxes**

**Washington** — The National Assn. of Broadcasters has joined voices with representatives of electronic industries in urging repeal of excise taxes on radio and tv sets (see story, p. 15).

Dubbing the taxes as an "unnecessary burden upon the public," Vincent T. Wasilewski, NAB's executive vice president, told the House Ways and Means Committee that they represent "a departure from the basic American philosophy of keeping the channels of information open and available to all people regardless of economic condition."

Wasilewski was especially concerned with removal of the taxes on all-channel tv receivers "as necessary to the further development of television in the United States." Full implementation of the all-channel receiver policy, he said, "requires action now — at this session of Congress."

The NAB executive also saw the tax on receivers as a hindrance to the development of UHF "which the Congress has sought to foster."

He pointed out that while more than 1500 UHF channels have been assigned by the FCC, only 120 — both educational and commercial — were on the air on July 1.

Wasilewski noted that the Internal Revenue Service has ruled that converters which permit conventional tv sets to receive UHF are non-taxable if sold separately. But, he said, the ruling is of diminishing importance now that all-channel sets are mandatory. New relief, he urged, is needed.

NAB, he pointed out, strongly supported the all-channel law, but at the same time had recommended the "removal of the excise tax on all-channel receivers to implement the national policy."

Wasilewski told the congressmen that there are an estimated 214 million radio receivers and 60 million tv sets in the hands of the American public today and that more than 90 percent of the homes in the U.S. have both radio and tv.

"The day is gone when these are novelties in the homes of a privileged few," he concluded.

## CBS Owned Stations Will Count Political Spots as Commercials

**New York** — Despite the NAB Code waiver, political spots will be counted with product commercials on CBS' seven owned radio and five owned tv stations. With this move, CBS joins Storer Broadcasting which also rejected the waiver (see SPONSOR, July 27, p. 15).

The code waiver, described as an "experiment" for this election only, has drawn heavy fire from The American Assn. of Advertising Agencies, which charges that eliminating political spots from commercial content count will increase "clutter" and lessen the effectiveness of product advertising.

Proponents of the waiver argue that it is necessary to cope with the rash of political advertising, citing scheduling problems arising from the equal-time structure.

The CBS owned stations have indicated that they may find it necessary to preempt commercials to accommodate political spots during the 1964 campaign period rather than exceed the number of commercials currently permissible.

In making the announcement that the stations would reject the waiver, Fred Ruegg, vice president of station relations, and Craig Lawrence, vice president of CBS television stations, pointed out that the commercial time limitations of the CBS owned radio and tv stations are normally stricter than NAB code standards.

## Central American Nations Now Linked by Live Tv

**New York** — Three Central American countries are now linked by live television — with three more waiting in the wings. ABC Worldvision has announced that live tv interconnections between El Salvador, Honduras and Nicaragua have been completed and regular weekly sports telecasts are being fed from El Salvador.

Also, work is currently in progress to expand the live link to Guatemala, Costa Rica and Panama.

In commenting on the link-up, Donald W. Coyle, president of

ABC International Television, Inc., said: "The live interconnection of Central America marks the beginning of a tv network that will one day link all nations of the Americas and, eventually, all nations of the globe."

The six ABC Worldvision stations involved in the three-way link are all members of the Central American Television Network (CATVN), described as the world's first international commercial network. CATVN reaches more than 150,000 homes.



# Seven Arts Sells Feature-Films Overseas, Breaks 'Quota Barrier'

New York — Theater owners, film unions and governments still form periodic alliances (such as Britain's FIDO) to block the sale to commercial or government-supported tv systems of U.S. feature films, but major progress is being made against these artificial and "quota" barriers.

So reports a source at Seven Arts, one of the few syndication houses which has built the tv distribution of feature films to a more important level within the company than made-for-tv series and specials. Seven Arts, in its recent financial statement, reported over \$33 million in tv rentals for the year ending in. 31, 1964 — more than double the level of the previous 12 months. The bulk of the business was done in late-model features.)

Seven Arts has cracked through with feature-film tv sales in some of the toughest markets on any international syndicator's list — Britain, Japan and France (in all three countries, theater owners have so far been largely successful in keeping feature product, even oldies, off tv), Italy and Venezuela. At the same time, Seven Arts has scored with less difficulty sales in such countries as Australia and West Germany, where features sometimes play tv soon after theaters, but as yet has not cracked some anti-feature markets (notably Mexico, which doesn't like undubbed features on tv, and Brazil, which has sales against dubbing outside the country).

Most of the foreign selling by Seven Arts centers on a 20th Century-Fox library of 37 features, some as recent as 1962 but some from the 1940s as well. Two catalogs have been prepared for use by Seven Arts overseas salesmen.

(The Seven Arts international headquarters, incidentally, is in the Bahamas, with offices in Toronto, London and Paris, among other locations). Additionally, there are cartoons, and a limited group of tv series.

Seven Arts says it has no clear

notion of what percentage of its total tv revenues now come from abroad, since in many foreign areas tv rentals are combined with theatrical feature rentals of Seven Arts distributed properties. But, according to an authoritative source at Seven Arts, "the foreign market, which we've kept relatively quiet about, is becoming more important all the time."

As of last week, the number of overseas markets in which Seven Arts had scored sales, exclusive of the United States and Canada, was 29.

## ABC Films Sell-Out Down Under

New York — Australians like American television shows — to the extent that ABC Films has completely sold out each of its properties down under. According to Harold J. Klein, senior vice president and director of world-wide sales, this is the first time in the 11 year history of the company that the S.R.O. sign has been hung out in Australia.

Recent visitors to the down-under continent testify that despite a governmental edict limiting program imports, Australian tv is much like American in both shows and commercials (see SPONSOR, July 13, p. 19).

A number of U.S. agencies have Australian bases, and American products are widely distributed throughout the country.

Currently, about 60 percent of Australia's programming comes from abroad (principally from the United States), but the government has ruled that by 1965, 50 percent of all programs must be Australian produced.

Included in the ABC Films sale down under are such American tv stalwarts as *Ben Casey*, *The Fugitive* and *Combat*. Also, all public affairs programs to be offered during the 1964-65 season on ABC-TV will be seen in Australia, as will ABC-TV's *Wide-World of Sports*.

## Storer Ups Dividends

Miami, Fla. — Following on the heels of the announcement that Storer Broadcasting's first-half earnings had reached record proportion (see SPONSOR July 27, p. 19), the company's board of directors has voted to increase the quarterly dividend.

The upped dividend will be 50 cents per share on its common stock and 25 cents per share on its class B common stock. Previous quarterly dividends were 45 cents and 12.5 cents respectively.

This marks the 44th consecutive quarterly dividend paid on the stock since Storer went public in 1953.

Purchasing the various ABC Films properties was Television Corporation, Ltd., represented in New York by the Charles Michaelson Organization.

## TIO Releases Up-Dated Slide Presentation

New York — Citing boosts in the number of U.S. television homes from 50 to 52 million, and an increase in tv sets owned from 61 to 62 million, the NAB's Television Information Office has just released up-dated versions of the first two sections of its four part color slide presentation, "Television in the U.S.A."

The presentation is used by TIO sponsors on the local level to explain the medium to advertisers, their own personnel, community leaders, and schools and colleges.

In addition to the increase in tv homes and set ownership, the new versions also point out that the total number of U.S. tv stations has increased from 638 to 666. Also, today 99 percent of television families can choose programs from two or more stations.

The second part of the presentation, which is concerned with tv advertising and public service programming, is now in production.



## ABC in Merchandising Drive Tied-In with Fall Premieres

New York — Merchandising activity has been stepped-up at ABC this summer with the licensing of everything from T-shirts to stuffed animals, all tied-in with the network's new tv shows premiering the week of Sept. 14.

Eugene Pleshette, vice president of American Broadcasting Company Merchandising, Inc., explains that licensing of products is an important means of calling attention to a program. "We seek identification of the product with the program; the specific products for the specific program," he said.

"This means creating and licensing products that will enhance the program," Pleshette added. "It also means licensing with manufacturers of integrity and reputation for quality products."

As a case in point, Pleshette cited three new network shows: *Voyage to the Bottom of the Sea*, *The Adams Family* and *12 O'Clock High*. More than 100 items of merchandise identified with the programs will appear in the nation's stores this

fall, including games, books, hobby kits, dolls and paint sets.

Some of the products are the brain-children of ABC Merchandising, others stem from the manufacturers, but all are licensed for manufacture and sale by ABC. Retail sales for the three shows mentioned, it is estimated, will amount to several million dollars.

"Extensive and proper merchandising will maintain and add viewers to tv programs," declared Pleshette.

"If the game or toy is appealing and interesting, each time it is used and enjoyed it calls attention to the program with which it is identified. Conversely, viewers' attachment to the program stimulates the purchase of products bearing the program's name."

Pleshette concluded: "For manufacturers, association with a popular program stimulates impulse buying of his product. For the program, buying of products of occasional viewers or non-viewers may stimulate and increase viewing."

## NAB Reports Increase In Radio Code Subscribers

Washington — NAB's drive to enlist more subscribers to the Radio Code of Good Practice seems to be paying off. The Code Authority reports a jump of 84 percent in new subscribers from April 1 through July 16, as compared with the previous year. During the period, 22 stations joined, as opposed to 12 in 1963.

Current head-count of code stations is 2060, plus the four national radio networks. This represents 39.9 percent of all radio stations.

It was also pointed out that during the 15-week period, 55 stations were deleted from the code, making a net gain of 166 new subscribers.

Code authority director Howard H. Bell said that the number of dropped stations during the 15 week period was 27 percent of those added. Last year, the rate was 48 percent.

## CBS Radio in New Automated Center

New York — In what the network describes as the most fully automated radio operation in the world, CBS Radio is now originating programs from its new center on the New York City's west side at 524 W. 57th St. The move marks the close of CBS' two longtime studio locations at 485 Madison Ave and 49 E. 52nd St.

Davidson Vorhes, CBS Radio vice president for operations, in announcing the move, said: "This broadcast center is an entirely new concept in radio." He added that "CBS Radio has the most advanced system because we're the only network big enough to need it." He also pointed out that the network, which offers advertisers regional "splits" for their commercials, often feeds as many as six network programs at the same time to different areas of the nation.

CBS personnel can expect many more moves. By the end of next year virtually all CBS operations will be housed either in the broadcast center (which ultimately will include tv production) or the new headquarters building currently under construction on the Avenue of Americas.



ABC's Pleshette with display of merchandise material.



# WNEW Radio: No More Comedy Satires on Politics

Spoof on Goldwater sparks ban on satirical recordings; Sullivan cites responsibility of broadcaster to public

New York — Taking issue with recorded spoof on Sen. Barry Goldwater, WNEW Radio New York has turned emphatic thumbs down on all comedy satire recordings "that ridicule the United States government, its processes, institutions, officials, lawmakers and political candidates."

Declared John V. B. Sullivan, vice president and general manager of the station: "This action was triggered by a new LP release on the Divine Rights label, 'I'd Rather Be Far Right Than President.'"

Sullivan said that although the album spoofs the Republican presidential nominee, "that is not the major issue." The disc, he said, lampoons the best traditions of the United Nations, the Senate-passed "War on Poverty" bill, tours of the White House, the Central Intelligence Agency and other important American institutions.

"Satire has an important place in our free society, and indeed in broadcasting," he added. "But in these days of political heat and social unrest, we call for a strong second look at the broadcaster's responsibility to his industry and its image in the public consciousness."

Sullivan continued: "The enormous and immediate impact of what a station broadcasts as entertainment, must be directed to proper and appropriate areas at all times. Just because radio stations play records, they should not play anything and everything that is recorded — whether it be music or a satirical version of the U. N. General Assembly submitted as 'entertainment'."

Sullivan declared that while American ideals and institutions are strong enough to "withstand shallow, facetious treatment . . . Americans have more important things to do than derogate men and matters of good will."

WNEW has a history of rejecting commercials on the grounds of taste.

Just recently, the station an-

nounced it would not air spots prepared by Stan Freberg for the United Presbyterian Church which among other things featured a chorus singing, "Doesn't it get a little lonely, out on that limb, without Him?"

When asked if the ban on satirical recordings would be extended to other Metropolitan Broadcasting radio outlets, a spokesman indicated there was a good chance it would. He pointed out that while the stations were autonomous, the "good sense" of Sullivan's stand might result in similar bans.



Sullivan "more important things to do"

## Local Stations Hit WNEW Ban

New York — Two local radio stations which make heavy use of comedy recordings in their programming were swift in their denunciation of WNEW radio's announcement that the station had banned all recordings which satirize American politics and institutions.

Elihu Emanuel, president and general manager of WJZ Newark, N.J., declared: "The concept that a record will be banned because it spoofs the Republican presidential nominee, the United Nations, The Central Intelligence Agency or other American institutions is offensive to me."

Continued Emanuel: "The best comedy is comedy which satirizes and lampoons current institutions. There is a long tradition of political comment both in Europe and the United States which finds its best expression in comedy."

America would be a much poorer place today, said the station executive, without the commentaries of Mort Sahl, Dick Gregory, Shelly Berman and others like them. "We regret the

action by WNEW. To us, it is another instance of American conformity to a 'never-never grey land' in which everybody must be like everyone else and respect only what is established."

Emanuel, who said his station plays more comedy than all other metropolitan stations combined, declared that WJZ will continue such broadcasts.

Still another station, WIFM (FM) Lake Success, N.Y., decried the WNEW ban via a broadcast editorial. Said the station's news director Fred Darwin: "If other stations were to go along with this notion, the broadcasting industry would be reduced to the status of a propaganda arm of the government and America would lose one of its greatest assets — its sense of humor."

Darwin added: "To be consistent such a ban would have to include the words of Will Rogers, who made a career of lampooning Congress, and all the jibes as witticisms of such demon lampooners as Bob Hope, Art Buchwald and so many others, including Abraham Lincoln."

# SPONSOR SCOPE

PROBING THE CURRENTS AND UNDERCURRENTS OF BROADCAST ADVERTISING

## ABC searches for economic answer

For those inclined to look a year or two ahead, there's some thinking going on at ABC-TV's top level that could have drastic repercussions on the economic patterns of the tv industry. The meditation in a nutshell: what direction to take for putting a sounder and more profitable base under the business of networking. Pre-supposed are three alternatives: (1) cut back program inventory sharply, (2) reduce the affiliated stations' compensation, (3) increase rates. The bleak sides of the operating picture that have largely induced the soul-searching: (a) the fact that between May and the exposure of the new fall product, nighttime inventory remains at only 75 percent sales level. (b) SAG and other union fees on film series keep escalating to the point where maintenance of a full schedule threatens to become prohibitive. As a result of the tv film-cost squeeze, it wouldn't be surprising—when the 1964-65 season rolls around—that schedules will contain much more “live” low-cost, under-the-line programming.

## Fall spot tv buying opened up

National spot tv buying for the fall started to take on some real momentum last week—gave the reps their first high-pressure week since the early spring. Among the accounts that sprang into action: Bufferin's first schedule out of Grey (brand moved a while ago from Y&R), Scott Tissue (Bates), Waterman-Bie (Bates), Mrs. Paul's products (Aitken-Kynett), Colgate's Soakies (Bates).

## Back-to-school promos activate spot

Two hefty spot campaigns revolving around back-to-school promotions are due to get under way the end of August: Robert Hall and Kinney Shoes. Hall, out of the Arkwright Agency, will use over 100 radio markets and between 120 and 130 stations. Schedules will run from two to four weeks, depending on the needs of the market. Tv will be added where good combination buys are afforded. Hall pulled out of tv altogether a few seasons back on the ground it had been priced out of the medium. Kinney (Frank Sawdon agency) will go into 90 radio markets,

using about 125 stations, from two to three weeks. Similar runs are planned for tv stations in 30 markets. Kinney, it might be noted, had to revise all schedules because it found that—due to the relative lateness of Labor Day (Sept. 7)—schools in many southern and midwest communities were starting the week before the holiday.

## First 50 tv markets get 79% of spot

National and regional spot advertisers keep concentrating more and more of their expenditures in the top 50 markets. In the matter of just two years — 1961 vs. 1963 — the share of the top 50 markets jumped from 75 percent to 79 percent. Following is a SPONSOR SCOPE declassification of market expenditures for national-regional spot based on the FCC Tv Broadcast Financial Data report for 1963:

NUMBER OF MARKETS	TOTAL BILLINGS	1963 SHARE	1961 SHARE
First 10	\$272,713,469	45%	41%
First 20	354,129,758	59	55
First 30	411,911,956	68	65
First 40	451,252,668	73	71
First 50	476,785,928	79	75

Total national-regional spot expenditures for 276 markets as reported by FCC for 1963: \$600,725,388.

Note: Total time sales reported for the 276 markets was \$1.05 billion. Reduced to sources: 57 percent national-regional spot, 23 percent local sales, 20 percent from the networks.

## General Cigar scatters \$1.7 million

General Cigar is acting as though it's just discovered tv. In addition to sponsoring a quarter of the NCAA football games (\$2.4 million), it'll have 45 commercial minutes scattered over NBC-TV's nighttime schedule between September and the end of December. Cost of the 45 minutes: \$1.6 to \$1.7 million. The combined \$4 million represents by a long way any single quarter investment by this client in the medium. In fact, the amount's about as much as what some of the cigaret companies will be spending on night network for the like period. The cigar maker's NBC program roster will give you an idea of the audience appeal sweep it has plotted for itself: *Meet the Press*, *International Show Time*, *Monday*



Night Movies, Wednesday Night Movies, That Was the Week That Was, Man from U.N.C.L.E., The Virginian, Eleventh Hour, Daniel Boone, Kentucky Jones, 90 Bristol Court. As program mixtures go, this one curiously has all the earmarks of a grab bag. The account's at Y&R.

## Ford moves on fall spot needs

JWT's timebuying department is engaged in a rush to line up radio schedules for the Ford factory's 1965 models campaign. Among the reasons may be so Dorothy Thornton, buyer on the account, can go on her vacation. The campaign will run the usual four weeks, starting Sept. 21. As soon as K&E buyer Bob O'Connell gets back from his vacation there'll be action on the Lincoln-Mercury fall buying front. The L-M starting date will probably run a week behind Ford's, with the combined buys bringing them within the purview of the 24-plan.

## For Jim Luce 18 years were plenty

Jim Luce, one of the most knowledgeable and popular air media buyers, has quit as media director of JWT, Detroit, to take a fling at work retirement. Luce, who is still in his 40s, had put in 18 years with the agency, most of them in New York. His primary intent is to find out what life can be like minus the pressures of the jingling telephone, meetings with clients and colleagues and an empathetic ear to the persuasions of time salesmen. Luce plans to spend a couple years in Europe. He turned down Dan Seymour's suggestion that he take a leave of absence.

## Networks unloading fall leftovers

The "dumping" at discount prices of leftover fall inventory is in full bloom among the three networks. Each is blaming the other for losing the flush of nighttime bargains. They're finding takers, principally from advertisers who make it a regular habit of waiting on the sidelines for the unveiling of the odds and ends counter. Looks like the logs of affiliate stations will carry more than the usual percentage of OTOs (one time only). That's the way some of the scatter plans are going: one commercial minute

on this show, another on that series and other singletons spread here and there. To a sideline observer the distinguishing markers between network and spot keep getting more blurred. Incidentally, the extra effort being exerted by CBS-TV salesmen to dispose of leftovers inspired a gag that caught fire on Madison Avenue. Agencies were referring to the network as the "hungry eye."

## 6 billion impressions for 4th quarter

Possibly the negotiations for a new union contract have something to do with it, but auto makers will have less tv home commercial impressions riding for them the last quarter of 1964 than in any like period since 1961. For the final period of this year the impressions add up to slightly over 6 billion. The record-breaking last quarter was 1962's, when the industry scored well over 7 billion network home impressions. Among the missing lines, compared to previous years, are Buick and Studebaker. The latter has elected to place all its media via dealers exclusively. In the fall, also, there won't be any General Motors or Ford institutional network advertising on the networks. As things now stand, Chevrolet will this fall have returned to its proverbial status of swamping its chief competitor, the Ford line, in both total commercial minutes and total commercial home impressions. If the union negotiations are cleared away in time, Lincoln-Mercury may be expected to be in the market for an additional \$1.5 million worth of network time and programing. As far as the 36 Ford Dealers Assn. districts are concerned, it will be another month or so before a decision on spot radio will be made. It's customarily a six-week campaign. Following are the total commercial minutes and home impressions for the 1964 fourth quarter as calculated by SPONSOR SCOPE

ADVERTISER	ABC TV	CBS TV	NBC TV	TOTAL MINUTES	HOME IMPRESSIONS
American Motors	0	20	5	25	27 000 000
Chevrolet	2	0	28	118	1 900 000 000
Chrysler Corp.	0	0	112	112	1 200 000 000
Dodge	18	0	19	37	330 000 000
Ford	0	98	39	137	1 300 000 000
Lincoln-Mercury	2	0	0	20	240 000 000
Odsmobile	20	3	7	30	300 000 000
Plymouth	14	0	8	22	200 000 000
Pontiac	0	0	13	13	120 000 000
Kaiser Jeep	0	26	5	31	230 000 000
GRAND TOTAL	92	147	306 1/2	545 1/2	6 090 000 000

CONTINUED ON NEXT PAGE

# SPONSOR SCOPE

PROBING THE CURRENTS AND UNDERCURRENTS OF BROADCAST ADVERTISING

## Affiliates seek to curb conventions

There's a movement afoot among tv network affiliates to do something about harnessing the amount of broadcast time devoted to the next presidential-year political conventions. Strange as it may seem, the project entails collective discussions among the advisory committees or boards of the three networks. These groups usually go their own way in directing any thinking or desires within their respective network interests. If the networks know anything of this move, they are staying well clear of it. How the affiliates spokesmen propose to bring the convention broadcasts within reasonable dimensions and still fulfill the requisites of public service is a long way from the crystallization stage. Two of the several likely recommendations to emerge: (1) each affiliate in the market would devote a different night to the event, (2) a rotation plan which would split up convention time over the course of the day or night. It may be recalled that similar movements popped up after the conventions in past quadrennials, but they all turned out abortive. As in the past, broadcasters have twin stakes in this area: (a) keeping up the regular viewing level and (b) salvaging as much as possible of the spot cancellations that occur during the conventions. A major angle of the affiliates' gripe: lack of hard excitement surrounding recent conventions. There hasn't been a real horseshoe since 1952 when the Robert Taft and Dwight Eisenhower forces elashed bitterly.

## ABC-TV in quandary over Lever bid

Lever Bros. may have put ABC-TV daytime somewhat on the horns of a dilemma. A few weeks back Colgate asked for the half hour after *General Hospital* (3:30-4 p.m.) to insert its own program strip. ABC-TV's Tom Moore didn't go for it. Now Lever has come along and made the same request. Lever happens to be a good customer of ABC-TV daytime. In fact, it wants to buy a lot more of *General Hospital*. The problem regarding the sought-after half hour is not merely one of tact but one that has economic complexion. Principally this: to derive a profit from daytime it is imperative that the network be in a position where it can sell not only the time but the programming. In other words, it

shares the proceeds from the time with affiliates, but the net from the program is the network's exclusively. And the reason daytime programming can pay off is that the gamble is quite small as compared to nighttime. Daytime holds up much better than nighttime, perhaps due to (1) the minor fluctuation of audience and (2) the considerably smaller investment.

## Cannon breaks air media consistency

Time was — and that goes back to the 1930s — when station commercial managers could expect without fail at this time of the year a certain piece of business to come out of N. W. Ayer. Cannon Mills, to be specific. A week of saturation to tout Cannon's role in the August white sales by department stores. The continuing skein has been broken. This year, SPONSOR SCOPE learned in checking with Ayer, Cannon has no broadcast plans for those white sales. But there's one thing that the commercial manager can still look forward to at this time of the year: visits from the cold remedy folks to line up their fall-winter campaigns.

## Hike due in multi-owner syndication

Look for the multi-station ownerships to increase and intensify their programming syndication the coming year, specifically in non-prime time. More in the way of public service that can apply to a multiplicity of communities. Greater stress on sports specialty. Exchange of programs showcasing local young talents, both on the variety and dramatic type. CBS-TV o&o's have been doing much of the latter category. Now ABC-TV and NBC-TV o&o managements are charting plans to get into the exchange act.

## How to piggyback a billboard

It often depends on whose ox is gored. Take Brown & Williamson as a case point. And something it did during its participation in the ABC-TV coverage of the Republican convention. B&W has been among the most vocal in declaiming against clutter. But when it came to making use of the billboard on its segment of the coverage, B&W didn't just make the conventional corporate



announcement. Instead there were five-second commercials each in piggyback fashion on Raleigh and Belair. The network frowned on the device. Bates, the agency on the account, argued that it was valid. The network, mutteringly, yielded.

## NBC-TV starts sales impact studies

NBC-TV has appropriated a substantial amount of money for several research projects pertaining to the sales effectiveness of tv, with emphasis on the nighttime side. The undertakings — these to start in the early fall — have yet to be farmed out to freelance research firms. The sales effectiveness studies are periodic things. Measurements are done to keep assuring advertisers that the medium not only delivers the audience but offers a traceable connection to the store cash register and the auto salesroom.

## Aug. 15 'high noon' for piggybacks?

It's a rather wary, cozy game that's going on between quite a number of tv stations in key markets and major users of piggyback commercials like American Home Products, Colgate and Alberto-Culver. Some of the station groups have announced policies on the subject, but the majority of the strategic spot repositories have yet to say how, come Sept. 1, they're going to treat piggybacks in terms of scheduling or premium rates. Colgate's got a theory of its own. It doesn't expect the "high noon," or showdown, to come before Aug. 15. With 30 percent of its fall schedule commercials being piggybacks, Colgate expects the undetermined stations to take any piggybacks now being offered them and resort to the two-week cancellation privilege Aug. 15 in the event a premium rate or some special ground rule has been adopted. Meantime the big piggyback users appear to be skittering between two lines of decision: whether to announce immediately a firm stand against the payment of premium rates or to wait to see what Aug. 15 brings. So far Colgate hasn't had any of its new business accepted on a conditional basis. According to some major reps, stations in the over-all will accommodate piggybacks as best they can as their rates now stand, holding off changes until they've adjusted to the revised code.

## 78 network advertisers use color

Unless you've got a color set, you're probably unaware of the substantial drift of network advertisers toward color commercials. A roster compiled by NBC-TV at SROSSOR SCOTT's request shows that 76 of them have used color commercials so far during 1964, a record for any year. Note in the following list of 1964 color commercial users the ratio of hard goods to service advertisers as well as package goods advertisers.

<b>Automotive</b>	Fritos	Union Central Life
Buick	General Motors	Xerox
Chevrolet	Green Giant	
Chrysler	Hawaiian Punch	<b>Miscellaneous</b>
Firestone	Heinz	Borden Wafers
Ford	Kraft	Celanese
Humble Esso	Lobby McNeil & Libby	Chemstrand
Pontiac	M&W	Corning Glass
	Miller Brewing	Du Pont
<b>Cigaretts</b>	Ocean Spray	Encyclopaedia Britannica
Camel	Peter Pan	F&F Lozenges
Carleton	Scott Paper	GE Appliances
Kent	Seven Up	GE Bulbs
L&W	Star Kist	Hertz
Lucky Strike	Sunkist	Hotpoint
Montclair		Kodak
Newport		Masonite
Pall Mall	<b>Corporate</b>	Mohawk Carpets
Salem	Alcoa	Polaroid
Tareyton	AT&T	RCA
Winston	Georgia Pacific	Revere Cameras
	Hallmark	Sherwin Williams
<b>Groceries</b>	Insurance Co. of N.A.	Singer
Alpo	Mutual of Omaha	Timex
Budweiser	Reynolds Metals	Upjohn
Campbell Soups	Savings & Loan Assn.	Wheeling Steel
Carnation	Shell	Wolverine Shoes
Columbia Coffee	Sperry Hutchinson	Zenith
Florida Citrus		

## CBS words due on small color camera

You're away off beam, if you think that CBS has been "covering its eye" with regard to color tv. CBS engineering, under the supervision of vice president Bill Fodge, has been knee deep in working with a flock of relatively small, transistor color cameras the net imported from Phillips of Eindhoven, the Dutch electronic giant. An evaluation of the cameras is about to be completed. CBS estimates that there are 2.3 million home color sets (4.5 to 5 percent of saturation) in operation and figures that by the middle of 1965 this level will be up to 4 million. Network management denies the report that it has set 5 million sets as the target for entering color transmission in full force.

Richard Elliott,  
President, Standard Dry Kiln Company, says . . .



**"Industrial advertising is a vital part of our sales team!"**

"Industrial advertising is a flexible and highly active part of our sales team. Our carefully planned and integrated advertising makes more calls on our customers, potential customers, and people interested in the industry to which we sell than any salesman . . . and at less cost.

"Industrial advertising brings definite results measured in numbers of sales leads; and the intangible advertising benefits open doors for our salesmen, introduce our new products, and help make Standard a by-word in the industry. These vital results can never be measured."

*Advertising cuts the cost of selling . . .*

**ASSOCIATION OF INDUSTRIAL ADVERTISERS**



217 Madison Ave., New York, N.Y. 10016



## Advertisers' do-it-yourself programming

Self-programing advantage is creative control. Firms doing it: General Foods, Procter & Gamble, Kraft, Ford

**T**HE policy of some advertisers seems to be: "If you don't like the tv programs offered by the networks, originate your own." In this way an advertiser can not only tailor a program for its desired audience, but also control its direction. A CBS spokesman says the idea is becoming more and more popular; he indicates that some agencies even try to secure development funds from advertisers to work out new programs.

Developing its own programs has long been a practice with Procter & Gamble. At present this advertiser has five soap operas on daytime tv — all originated by its agencies. Two of these client-controlled programs have been telecast for more than a decade (*Edge of Night* and *As the World Turns*). Self-styled nighttime programs originated by P&G include: *Car 54*, through Leo Burnett, now in syndication; *The Rifleman*, through Benton & Bowles; the *Dick Van Dyke Show*, also through Benton & Bowles. (After the first year, the



"Gomer Pyle-USMC" (GF), featuring Jim Nabors, will appear on CBS Fridays, 9 30-10 p.m.

*Dick Van Dyke Show* was licensed to CBS. It is now sponsored by P. Lorillard as well as P&G.)

Recently General Foods has begun to develop a number of its own programs. The advertiser has originated two nighttime series scheduled to appear this fall (*Many Happy Returns* and *Gomer Pyle*) and one single half-hour program to be aired Sept. 7 (*Orson Bean*).

In addition, General Foods is in the process of developing two other series.

One, a cartoon series called *Linus the Lion*, features characters previously used in General Foods commercials. The program was developed by cartoonist Ed Graham, and scheduling will be announced "soon."

Arrangements have also been made with the Mirisch Brothers to star Janet Leigh in a situation comedy series for General Foods. Like the other programs, it will be licensed to and sponsored by General Foods.

All of the above-mentioned GF programs, with the exception of *Orson Bean*, were originated through Benton & Bowles.

Still another series through Benton & Bowles, planned to replace the regular *Danny Thomas* series, will be the property of a Benton & Bowles client that could be General Foods.

Benton & Bowles handles both General Foods and Procter & Gamble, the two advertisers most actively involved in creating their own properties. (General Foods agencies are Foote, Cone & Belding, Ogilvy Benson & Mather, Young & Rubicam, Benton & Bowles; P&G agencies are Compton, Benton & Bowles, Leo Burnett, Young & Rubicam, Grey, Tatham-Laird, Dancer-Fitzgerald - Sample, Honig - Cooper & Harrington, L. W. Frohlich.)

Atherton Hobler, Benton & Bowles board chairman, says the agency is creating and developing more and more programs for its clients. The programs are produced outside the agency but licensed to its clients.

There are 90 people in the agency's production department working on programs alone, says Hobler, not including those who work on producing commercials.

The *Orson Bean* show originated at Young & Rubicam and was produced by a Y&R executive who



"Orson Bean" (GF), originated at Y&R and produced by a company called Crestwood Productions, Inc., will replace "Lucy Show" on CBS Sept. 7, could become series

formed his own production company to develop this show exclusively for General Foods. Because of agency policy, *Orson Bean* could not be produced under the Y&R name; hence a firm called Crestwood Productions, Inc. was set up to handle

the project. Owner of Crestwood is Jim McGinn, general program executive at Y&R.

McGinn took a "short leave of absence" in June to supervise production. Formerly a producer, he was hired by Y&R last year to



"Many Happy Returns" (GF) starring John McGiver, will be aired over CBS-TV Mondays.



"Search for Tomorrow" (P&G), starring Terry O'Sullivan and Mary Stuart, is CBS daytime.



develop new programs, and while he was initiated 20 new properties, *Orson Bean* is the first to reach fruition.

Credit on the show will read Crestwood-Bourne-Hill. McGinn hired Bourne-Hill on a fee basis to handle details and legal problems.

"I had to disassociate myself from the agency," says McGinn. "The show could be a success and run into a series; if it later falters, agency clients wouldn't be interested in sponsoring it if it were our property. They'd say the agency wanted them to buy it simply because we originated it."

Young & Rubicam has, in addition, reportedly been doing "spin-offs" in an attempt to develop a series for Chrysler. (Spin-offs are programs intended for a series developed from anthologies adaptable for tv.)

To some degree agencies are continually working on programs for their clients, says Bill Hylan, senior vice president and director of broadcasting at J. Walter Thompson. Kraft (through JWT), he believes, has sponsored its own programs longer than any other advertiser in the business.

The networks normally control programs, Hyland points out.

"When the agency and advertiser get involved there are so damned many differences and degrees, the subject is difficult to talk about."

"Almost anybody can originate a program," he adds, "but most 'grow up' with the producer who then tries to sell it to a network, an advertiser or an agency, which in turn tries to find a client." As an example, he mentions *Hazel*, which was bought by the agency from Screen Gems for Ford. "An agency would not be in business long if it bought programs without finding a sponsor first," he says.

Of real importance is not who produces a program, since both agencies and networks use outside producers, but who has creative control. A client who buys his own show through an agency can direct the creative content, even though the program is still subject to clearance by the network.

In most cases clearance means review by a representative of the network standards board who checks for obscenities and scenes in poor taste; this would not normally disrupt the story-line.

Most of the current programs originated specifically for clients through agencies are being telecast on CBS-TV. All such P&G pro-

grams but one are on CBS. *Search for Tomorrow*, *Guiding Light*, *As the World Turns* and *Edge of Night*. *Another World* is on NBC. All of the scheduled GE programs will be on CBS. *Gomer Pyle*, *Many Happy Returns* and *Orson Bean*. (The P&G properties are all on daytime tv, General Foods on nighttime.)

"As a rule, General Foods and Procter & Gamble are the only advertisers originating their own programs," says Salvatore J. Lannucci, Jr., vice president of business affairs, CBS-TV. "But many more are talking about it this year. I think the agencies try to come up with an idea and then see which advertiser would be most suitable as a sponsor. Some agencies are trying to get program development funds from their clients."

Program packagers welcome rather than resent agencies' interest in programs sponsored by their clients, according to B&B's Hobler. The producers look on the activity as legitimate and helpful rather than as unnecessary interference.

Sometimes a company originates its own show through an agency, sometimes takes on network pilot or package shows. P&G says it looks for a good show wherever it can find it. ♦



"The Guiding Light" (P&G) is CBS daytime show featuring Ellen Demming and Theo Goetz



"Edge of Night" (P&G), featuring Ann Flood and Lawrence Hugo, is a successful daytimer



"As the World Turns" P&G nearly a decade old stars Millie Alexander, Joan Anderson

# A cart-pusher's view of marketing

A good-humored (but complaining) view of the modern supermarket jungle, by a prominent female advertising executive (who prefers to remain anonymous). Sponsors who heed her message may well become better marketers — surely better husbands

■ Based on definitions provided by several marketing men and by Webster's Collegiate Dictionary, marketing is the aggregate of functions involved in conceiving and creating a product and in moving that product from producer to consumer — including, among others, buying, selling, storing, transportation, financing, pricing, promotion and supplying market information.

You don't say!

Obviously, marketing doesn't include the art of clear communication; otherwise a simpler definition might be arrived at.

Though marketing is purported to be a many-horned toad, I plan to honk only one horn of it:

The cart-pusher's view.

Shall we go? To market, to market, to a fine supermarket.

First, there's the comparatively unimportant business of parking. Carts are everywhere. Cars are straddling the yellow lines. And, when you return to your car, more likely than not it will have a new dimple. But that's the chance you take.

When you enter the market, you halfway expect a cart to be right inside the door. Despite past experience, you also expect that, even when dozens of carts are interlocked, you'll be able to pull out one, not two, just one without mishap. You further believe that, once you have a cart, you can steer it.

Well, as an old cart-pusher, let me tell you that sometimes there's nary a cart in sight. And often when there are lines of carts, they defy you to extricate just one. It's a tug of war. And, when you finally do get a cart, as often as not it steers like a car with a flat front tire.

So what, Mr. Marketing Man?

So you're in a *fine* mood.

Okay, you have your cart. You start down the aisle. You leave the cart for five seconds, turn around, and someone is making off with it. So you ease the joint, make off with someone else's empty cart and begin your round. It's a rule of the game.

If you're smart, you keep your hands on the cart and head straight for the matzo balls. Put two giant sized jars of matzo balls into the cart. Now the cart is yours. And when you have everything else you want, you can put the matzo balls back and check out. It's a little self-learned trick like this that makes marketing fun.

Now for so-called fresh produce.

Who decided that a head of lettuce is a channel swimmer? Beats me, but in most markets the lettuce is swimming in water. Result: part is rusty, part is soft enough for the garbage and only a very small part is edible. The only way to get a decent head of lettuce that isn't pre-packaged is to grab one while the guy rips the slats off the crate. (Another question: what sneak slips

the Boston lettuce in with the bib lettuce, and why? Boston usually sells for 39 cents a pound in these parts. Bib sells for anywhere from 49 to 69 cents a pound, sometimes as high as 79 cents. Those supermarket boys might not know their bib from Boston, but this cart-pusher does. And it's high time the lettuce-stackers found out.)

Next item: paper bags.

Time was, wherever you happened to be in any market, you could reach down and find a friendly brown paper bag, any size. Now some smart (?) marketing chaps have decided to feminize the bags and also use them as an advertising device. The bags I refer to are white







with passionate-pink lettering on one side.

I can just hear the jubilant comments when that idea was presented.

"Great idea, J. B.!"

"Pink and white. The women will love it. And think of all that free reminder advertising!"

Well, why don't you find out if women love it? Never mind. I'll tell you. You pick up one of these white bags with pink printing on one side. You fill it with lettuce, grapes, onions, whatever. Just don't make the mistake, when you get home, of putting it print-side down on sink counter or in your sink while you're taking out whatever it is you want to wash before you refrigerate it. If you do, before you know it you've got yourself a pink sink counter, because that ink comes right off the paper.

It doesn't come off the sink without the aid of Comet or whatever your lady plumber is pushing these days.

That's what I call a great idea: untried, unworthy.

Now then, let's try once more to find that miracle floor polish which has been advertised so consistently on television. The commercials were so persuasive; for weeks you've tried to find the product.

No luck. Nobody seems to know anything about it.

Distribution I think this is called.

There's a postscript to the story.

Weeks later, you do find it. You use it. You wish you hadn't found it. It fails miserably in living up to the claims which sold you and kept you looking for it until you found it.

Next you swing around the corner intending to go down the aisle where the canned goods live — canned vegetables, to be precise. But you can't make it because a man is there with a truckload of canned goods which does a magnificent job of blocking the aisle. Does the man move? Silly! He's learning to be a robot. You just back up with your cart and approach the aisle from the other direction. You plan to buy several different canned food items and, like almost every other woman you know, you poke around to pick out the cans without dents in them. Would a marketing man understand that? Maybe not. But he should remember it. All these women — young, not-so-young, thin, thick, feminine, fussy — are hard-heads who finally decide the size of those dividend checks.

Now a few words about the personnel, if you can find them. Word is getting around that we're headed for an even more impersonal setup than at present. You won't see a soul except other customers, and maybe they can even make other customers invisible. When that day comes, I'm going into cahoots with the little old winemaker and have me a little old grocery store and, among other

things, have bins of coffee and apothecary jars of jelly beans and gum drops. Come see me sometime. Meanwhile if you marketing chaps are preoccupied with robot selling, remember that sometimes preoccupation can reach the point of no return.

Well, back to the personnel. On summer afternoons, most of the personnel is back in storage listening to the ball game. In a way that's a consumer advantage; you can paw through the cartons of cottage cheese, slaw, yogurt, whatever, and find out what's fresh. For a while, they put the fresh stuff on the bottom or way in the back. Then to fox you, they put the fresh stuff on the top and right out front. Now they just mix it all together — old with fresh — so if you're hep, you lift the lid, take a look and a sniff. That way, you can be sure. With store personnel out of the way, it's easier, naturally.

Now let's take the meat man. Legend has it that when a woman gets to the meat counter, she likes to linger because here is a friend — her last human link with the store, her friendly meat man. Y'know? It saddens me to say that in many markets the meat man isn't the friendly, helpful fellow he once was. The white-aproned gent who knew his pot roast from an eye-of-round and even knew a thing or two about cooking it, seems to have been re-

placed by a bloody-aproned butcher who often gives you the feeling that you're bothering him.

If you happen to be in a market where the meat man stays in his secret compartment back of those not-always-to-be-trusted prepackaged meats, to summon him and get through to him is about as easy as getting Lady Bird to pose with the Bird Watchers Society. And when you finally do make contact, the following sort of thing can happen. I know; it happened to me.

You smile. You point to a lean round steak. You say, "I'd like that round steak, please. Cut off the fat and . . ." That's as far as you get. Why can't you take the meat that's already ground, he'd like to know. He also says that by the time the steak gets through the grinder you'll also have whatever's left from the last grinding job. Now I respect that man's honesty but I just ain't gonna have nothin' to do with his grinder no more!

Suppose one day you decide to do your marketing early. Store opens at 8:30; you're there at 8:30 ready to shop. Nobody else is ready for anything. Meat men are busy filling their show cases, seraping their chopping blocks. (I'd like to serape some of those blocks myself.) If the store opens at 8:30, wouldn't it be good marketing practice to be ready to serve you at 8:30? You tap the counter with your car keys, clear your throat, say "good morning!" Without looking up, he says, "good morning, be right with you" and disappears into the cooler and out the back door for all you know.

One more bit about the meat counter; women do not dally here as much as some researchers would have us believe. More often than not, the main dish has been decided upon before she wrestles with the carts.

But watch a man at a meat counter.

I'll give you one true example. Only one meat man behind the counter, one male customer, five women waiting. Remember this; it's a good trick for the cart-pusher. While the male customer asked the



meat man questions about this cut of meat and that, he chased his kids around the store to get the potatoes, milk, vegetables, barbecue sauce, bread and beer, and so help me, he had his cart filled by the time he got through talking to the meat man.

I don't know what this proves. Maybe men are lonelier than women. Or smarter. Surely a man doesn't care whether they use purple ink to mark something on a cut of meat. But you ask a woman about that purple ink. No matter what the meat man says, when she gets home she cuts every smidgeon of that purple off the meat. What does this have to do with marketing? Miss Confucius say: remove every obstacle, however small or psychological, to a sale.

Now if it's true, as they say, that marketing begins with the product concept and includes everything it takes to get the product into the prospect's hands, may I say a word about detergents?

For years detergent-makers have been on a white kick — whiter than white, white tornado, wedding white, knight on white charger. And now, heaven help us, there's a chart to measure how white your clothes get. What bugs me about this detergent battle for white supremacy is that the marketers have forgotten there are also blue and pink and green and yellow and plaid clothes.

and darned if any woman wants her colored things coming out whiter than white. Please, marketing men.

Then there's packaging. That's your business too, no? Take those now easy-open beer cans. Undoubtedly a bloody success, for now the hostess has, in addition to olives, onions, lemon peel and all the other usual additives on the bar, an assortment of Band-Aids.

Then there's the package with the semicircle on the side which directs you: "To open, press here." What happens shouldn't happen to anybody's thumb or anybody's package.





There's also the package which contains some of the most divine convenience foods that have come along in a blue moon — gourmet foods truly. But open the carton and try to get out that plastic container inside the carton. Just try. It sticks to the inside of the carton with such determination that the carton is in shreds by the time you have finally parted the bag of goodies from the cardboard container. And then you have to do a jigsaw to put the directions back together.

Marketing Mister, remember: women will pay for something they really want. (They have ever since Eve gave up the apple orchard.) And they *want* easy-to-open packages.

Time's a-fleeting so let's move up to one of the most memorable experiences of all: the check-out counters. One is called Express Check-Out, for the express purpose of deceiving and delaying you. In some markets, Express is in charge of a "learner." Besides checking you through, he cashes checks (yelling out for the manager) and gives refunds for empties.

Sometimes the customer just ahead of you has ten or 12 items instead of the specified six or seven, and is she surprised to discover *that!* Now and then one of these slipperies will remove the excess items from her cart and leave them on the counter. Ever met frozen

pizza that way? I have. Usually, though, she is allowed to break the rules, go through with all her items, hold up everyone else and take her own good time doing it.

The regular check-out? Interesting but unbelievable. Just ahead of you is a broad-minded gal in shorts, cart piled a mile high. The customer ahead of her is a wheeler-dealer in coupons. Suddenly Fatso twirls, says "I forgot something" and disappears. Now you have a choice. You can stay where you are, or try to slip in ahead of her. Forget it. If you stay put, she never returns. If you make one move, she's there ready to break your neck.

Finally you are there. The bells toll for you. Somewhere on one of the packages is a blurred purple price. "Hey, Agnes, this 69 or 59" as she holds up the package. "59." She looks at you: "It's *fifty* nine cents," she says.

Maybe one reckless day you buy oyster plant. Who ever heard of oyster plant? "*Oyster* plant?" "Sal-sify?" you say tentatively. Finally she learns the price and for the first time displays real interest in you. "What do you *do* with the stuff?"

There's this bit, too: "Got a penny?" or "Wait, I think I have a penny. (Long search.) No I guess I haven't." And the way that fortune in food goes into the carry-out bags is painful. When you unpack, the butter has lost its shape, the cheese is bent, a banana has demonstrated instant ripening, an egg is cracked — and so are you.

I've heard that one significant marketing trend is to train personnel in ringing orders, customer relations, improved service, refresher courses on film, etc. It can't happen too soon. And I'd like to wind up by putting in my two cents worth about what I consider the weak links in that long, long marketing chain.

1. Products that had no right to be born.
2. Products that do not live up to the claims.
3. Products widely advertised and unavailable.

4. Packages devilishly hard to open.

5. Products carelessly packed and handled, cans dented, packages squashed.

6. Store personnel ill-informed, ill-equipped, sometimes ill-mannered.

Since this is the cart pusher's viewpoint, I'd like to elaborate on point six. When you stock shelves, please leave enough room in the aisle for one medium-sized customer and cart to move through. When you finish stacking and restocking, take that big wooden cart with you. It's in the way, buddy.

When you say "thank you" look at the customer, not at the cash register. When you pack the bags, put the items in gently, using some intelligence. Keep spoiled foods out of the so-called dairy case. (Is slaw a dairy product?) Keep the lettuce out of the water, Willie. Learn the names of items carried. When someone asks a question, try to answer in a friendly fashion. When a nervy dame comes through the Express line with 12 packages, use diplomacy to send her over to the regular check-out. When someone leaves her cart of groceries to get something else, allow the one who's back of her to move ahead. It can be done — with diplomacy.

If marketing is what they say it is — from the cradle to the grave — shouldn't a bit more attention be paid to the women who make your products live or die? Don't expect the meat man to be vice president in charge of P. R.

I know trading stamps do not stick to the heart.

One of the best bits of equipment a marketing man can have in his survival kit (in addition to a desirable, available product in an easy-to-open, undented and uncrushed package) is the right kind of crew at point of purchase. More than they respond to murals, canned music or trading stamps, women respond to honest personal helpfulness.

They always have.

They always will.

At least that's this cart-pusher's conviction. ♦



# 'Better numbers'—key to

■ Ever since computers came on the scene in the media business, volumes have been written about the effect of this device on the types of data agencies will need, the impact on the agency media man, and the ultimate modernization of media planning and buying through ADP\* techniques.

Recently, there have been a number of letters and visits from media personnel all over the country asking us what kinds of data we want for our computer operation. They assume that we have a design which requires market and media assimilation for the computer to generate our media planning. They further assume our buyers will sit down and study a computer print-out and simply check off those stations which are most efficient in terms of cost per thousand. They also expect our buyers to be almost as knowledgeable in the computer area as the salesmen from IBM, Remington Rand, RCA and Honeywell.

Well, they are dead wrong! For, although some agencies have announced their computer techniques, there are a good number of companies that are attacking the same problem in many different ways. This area of difference becomes more apparent when we see that the very agencies that revealed their plans are not in agreement with regard to machinery or design. It would appear as if there may not be one right way to automate media planning. And we sincerely doubt that everyone will find the right way with the media facts that we have available to us today. For, while we concern ourselves with the problem of automating media plans, we still have not found a way to measure the effectiveness of spot tv versus network or, as a matter of fact, the true values of 60s versus

\*Automated Data Processing



By Mort Keshin  
vice president  
Lennen & Newell

*Mort Keshin was named a vice president of his agency in January, 1964, two years after his appointment as manager of media. He joined Lennen & Newell in February, 1958, as an assistant supervisor of media research, and transferred into the media department in January, 1960, as manager of media analysis. Keshin then held positions including assistant and associate media director, and was responsible for planning and execution for such accounts as Colgate-Palmolive and the Best Foods Division of Corn Products. For three years prior to L&N, Keshin was with Kenyon & Eckhardt as a media research analyst and supervisor. While studying for his Masters Degree in statistics at Columbia University, he served on a fellowship as a lecturer in statistics at City College of New York.*

20s, versus IDs. Nor have we determined whether radio, with its efficiency, can be as effective as television, or whether daytime television really is a bargain when we consider impact and perception. Many of us have tried to solve this problem through the quantifying of judgment for purposes of inter-media comparisons even though these judgments are, for the most part, not based on any reliable research.

Before everybody assumes that the magic machine with its speed and ability to organize and tabulate numerical data will replace the human being, we all ought to take a step back and really consider what computers can do and how they might fit best into a media operation. The great strength of computers is their ability to prepare, tabulate and order volumes of data rapidly and accurately. But, what

about the quality of the numbers that are being plugged into the machines? If the input data are faulty, the output data will be just as faulty, no matter how authentic a machine print-out looks.

Here then, is another outlook on computers and their role in the media operation. Why not use the machines for data preparation, taking the load of clerical and tabulating work away from the buyer and planner to allow more free time for actual development and analysis? And, rather than constructing complex ADP programs which, because of such limited data, can be likened to a house built on sand, greater attention can be given to the development of better "numbers".

The past six months have seen a major start made in this direction. Data, Inc. and Brand Rating Index, coupled with some limited work by



Concentrate on developing more reliable media data; do not complex ADP program, based on limited data; use computers now to take clerical load from buyer.

## Effective computerization

Simons, have released studies which go beyond the measurement of audience only, and report on media exposure of brand or product users. The impact of such data is overwhelming yet the concept is so simple it is almost elementary. Where the planner and buyer formerly bought radio, television and other media on the basis of the best match of media and product demographics, he can now evaluate a particular medium by means of its ability to reach product users. Formerly, the assumption had to be made that if a media audience matched a product profile with regard to age, income, location, etc., the right people were being reached. But, this assumption could well have been completely without fact, partially correct or completely right. Unfortunately, prior to these new research services, the media buyer was unable to validate this assumption, and just hoped that logic held.

Now, this sometimes logical match of audience and prospect can be by-passed completely, and it is possible to go directly to the potential user of the product as the basis for media evaluation. Working with these data, it is amazing to see how many times the program or day-part which we felt would be best, based on demographics, is not actually the most efficient way to reach the target individual.

The depth and size of such studies as described above are immense. The interviewing requirements in terms of sample size and number of individual interviews are large and are sizeably increased when one considers that each respondent is asked about all media exposure and a long list of product categories. If all of the possible tabulations of product usage and media exposure were compiled and then cross-tabulated, the data

would, without exaggeration, fill a large size conference room from floor to ceiling. This is a true opportunity for computer application. We can very quickly tabulate and prepare any particular set of data, carrying it to the point where the media planner and buyer can apply their experience and judgment in plan preparation. And, in no way are arbitrary weights assigned to individual media categories for the purpose of combining the various elements.

Computer applications in a media department have come a long way in the past few years. But, everyone must remember that each agency has its own ideas on their best function. It is imperative that the media salesman, his research department and the stations he represents realize this fact. The majority of agencies are using computers in the area where they can perform best at this time—to rapidly generate and tabulate many of the numbers we deal with every day. These numbers are really no different than they ever were, the decisions continue to be reached based on these numbers coupled with the judgment and experience of the buyer. The machine simply allows the buyer more time to execute his judgment and to assimilate and relate the marketing needs to the media purchase for greater conformity and effectiveness.

There is no denying that machine usage in media has facilitated our work. It has created economies of operation, improved accuracy and given us more time to investigate areas of uncertainty. But it has not given us the answers we need to be able to compare media equitably. Before we can program a computer to print-out a media plan, we must be sure that a way has been found to measure effectiveness and im-



Checking media data are (l-r) Jean Rosenthal, supervisor of media research, Herbert Zeltner, senior vice president-media director and Mort Keshin. Seated, Dick Eldridge, analyst

pact. Until that magic ingredient is uncovered, many agencies will not move toward intricate "numbers juggling" using the authority of a print-out as the basis of justification for unrealistic calculations.

We admire sellers of media for their desire to be as helpful as possible in supplying agencies with the data they think are needed. But before they leap, they'd better look. We all may use machines; we all try to buy the best media available for our clients, but we do not use machines in the same fashion. Until we do, media salesmen should make every effort to utilize their research and promotional monies as an aid in bettering our knowledge about their medium and its effectiveness and leave the complexities of ADP and its eventual media application alone until a greater unanimity of opinion develops. ♦



**Rollo Hunter, vice president-television and radio, Mac Manus, John & Adams, Inc.**

*Rollo Hunter entered broadcasting as a radio actor and announcer in Salt Lake City, later becoming a writer-producer and then production manager for the western division of ABC. He joined MJ&A in March, 1964, after 12 years with EWR&R where he had been a member of the board of directors and vice president in charge of tv and radio for eastern and central divisions. He has written and produced live, film and videotape commercials, including two TV Festival award winners.*

**Some agency producers still wear film blinders by ignoring use of video tape's flexibility, speed, sophistication**

# Take a

■ Here's a proposition for you: two out of every three television commercials should be produced on *film*. And there are compelling reasons why that third one should be made on videotape.

But it isn't happening in that ratio. Far from it. Reliable estimates say that not even one in six is put on video tape. Why not more? An industry leader says candidly, "The image of video tape as a major tool in television production is fading, even before it has fully developed. This is occurring, ironically enough, against the backdrop or ever increasing tape technology and capability."

About six years ago video tape burst onto the commercial scene, slightly imperfect, but with all the promise of springtime. Now that they're getting the bugs out, it really doesn't figure that tape's future just passed. This would seem an appropriate time to take another look at the "live look" medium — to

examine some reasons for neglect of it — maybe even to probe the psyches of those among us who are missing a bet on you-are-there-right-now commercials.

Most agencies have used video tape to one degree or another and there are plenty of repeat customers producing video tape commercials regularly. There are also those dissidents who have curtailed their use of tape, or have stopped cold, as a consequence of real or imagined misadventures. And then there are the one-shot customers who fly in and fly out and never come back.

The curtailers, the stoppers, the misadventurers, the one-shotters are almost never clients directly. They are usually agency producers — my buddies and yours. Thus, regrettably, the man who has the most to gain from using video tape is almost inevitably one step removed from the decision to do so.

That familiar recommendation to stick with what we've known so well

so long, and of which we revere every sprocket hole (I believe the inappropriate platitude is "Don't monkey around with success") sometimes stems from the agency producer's finely tuned sense of job insecurity. He feels safer, more comfortable in the film idiom and this contributes to an anomaly: While up to 90 percent of daytime and 65 percent of nighttime network television program transmission utilizes video tape in some manner, the percentage of *commercials* on tape remains stunted. It's unlikely that this imbalance could be in the best interests of our clients.

Video tape is that brilliant picture of immediacy — perfectly mated electronically to television itself — with an awesome power of believability. But it isn't the whole world of pictorial science with a ribbon around it. And it doesn't pretend to be. Video tape practitioners are painfully aware that some of tape's most telling advantages have an





Abuse extremus in the control room . . . clutch of kibitzers turn production problems into a nightmare

## another 'live' look



Commercial produced at 3M's Videotape Center for Eastern Airlines—then with Fletcher, Richards, Calkins & Holden—mixed studio set-up scenes using comedian Sam Levenson with location shots in Florida



That "present tense" feeling... with Ben Grauer for Bufferin through Y&R. Still photos taken during shooting show how tape retains full picture clarity on system.

equal and opposite backlash of disadvantage.

One of these is instant viewback. See your takes as you shoot them. The concept of decide as you go. Judiciously used, it becomes an exquisite instrument for the commercial maker. (A number of the new breed of artist-producers and writer-producers are finding it much to their tastes.) Misused, it can push production costs up fast, making legitimate estimates appear irresponsible.

For example, in abuse *extremus*, you might find a nightmarish scene such as this: the control room is packed shoulder-to-shoulder with supernumeraries from agency and client and the sandwich shop down the street. The producer can barely see the monitors. The director can hardly hear his headset because the air is filled with non sequiturs from the hangers-on clustered around him in the booth. After a good take is at last achieved, a fearful fellow sometimes known behind his back as "Fifty Take Freddie" commands



the floor to say, "Okay, that's fine, but we'd better get one more for protection."

Now that's exactly what he doesn't need when he has video tape playback right there at the touch of a button. If you were to ask him why he must follow his strange compulsion, it's doubtful that he'd give you the mountain

climber's classic, "Because it's there." Yet that's often the problem. It's there — a lovely, huge electronic toy to play with.

Video tape is the here-and-now medium. Let's explore its unused potential, and also look at what tape's been doing to get rid of its "experimental" image, this perhaps in rebuttal to the agency executive

Mood lighting... low key lighting, diffusion lense and smoke machine create mood of sultry intrigue in Revlon Fabulash commercial with Barbara Feldon, through Grey.





who once said with reference to a New York video tape installation, "You've got a priceless Stradivarius there. Now if you'd just take a few violin lessons."

Since the current ratio is fewer than one in six on tape — how come tape's share should be so dramatically increased? Well, for one thing, in a very real sense they belong together as components of a system. They have the same electrons running in their blood and that makes for pictures and sound as near to perfect quality as it's possible to achieve on a box in your living room.

Video tape's advantages are manifold, but some of them have evolved into some sort of reversed polarity over the years. For example, tape's inherent speed has brought about some ambivalence. Unlike the early days of the medium when the tape house salesmen laid heavy emphasis on it, speed of delivery is not so much a primary selling point anymore, and justifiably not.

Tape is now a far more sophisticated means of producing commercials than just an emergency measure to make an air date on time.

But there are still some producers around who use it *only* that way — often after a film company has failed to meet the deadlines for the same project.

Tape does bail people out of these situations, frequently under hardship conditions of chaos and dawn patrol labor. The potential of the medium, however, goes a long, long way beyond that frantic call to the fire department when the house is burning down.

Yes, you can do complex commercials on video tape. It happens every day. A lot of new implements are available to the enterprising producer — Edimation, computerized electronic editing (including Editec and Edicomp), miniaturized equipment for location shooting, the Gemini technique, others.

Nevertheless, let's not think of video tape in terms of a "machinery syndrome" — all cold, automated and scary. There are living, breathing *people* in the business now, very good ones indeed, people of artistry who can help make agency producers into heroes, just as it happens in the best of film houses.



Mobility, flexibility . . . exemplified in Iron City beer commercial (Ketchum, McCloud & Grove) assembled from scenes shot on location, and then later edited through the Edimation process.

The look of tape — that "present tense" feeling it imparts to the tremendous benefit of spokesman persuasion and product demonstration — is well worth the effort to extract maximum production values from the medium.

However, can that "live look" ever be a detriment? Under certain mood selling circumstances, that would seem reasonable. But when you begin with an almost perfect picture at the outset, any variation should be possible with focus, fil-

ters, lighting, whatever. Tape does have versatility.

The largely mystical arguments of the totally film-oriented producer sometimes reveal a closed mind or at least one with the door only slightly ajar: "Sure, tape is all right for a quick and dirty stand-up pitch, but you couldn't touch it for *this* storyboard. After all, this one's a vertigo commercial, a loop-edged match cut on a traveling matte holo-blastic subreption with a widset on the end . . ." and so on, deep within





Outdoor Bucks County location commercial (McCann-Erickson) shot simultaneously on tape and film using MGM Telestudios Gemini for one of Westinghouse's products — a home walkie-talkie.



MGM Telestudios is now using its own pioneered and patented Gemini equipment—actually two cameras in one—that does everything a tape camera can do, and at the same time produces a direct 16mm film.

the defense perimeter of double-talk nomenclature. Sometimes you can snow a client with that stuff. You really shouldn't, though.

Because there is, in fact, something of a "Stamp Out VT" attitude in certain circles of the producing trade, an honest appeal to those basically-upright-but-opposed professionals is in order: Nobody said tape solves the mystery of life. But it does solve enough of the problems of making sales messages specifically for television to be worthy of your reconsideration. For all we

know, there could have been a time long gone when you were one of those millions who had to be sold on such revolutionary ideas as synthetics, instant coffee, frozen foods, detergents, even canned beer.

We all know that the open versus closed tape bid can be a headache. (Throw in a contingency.) We all know that video tape animation is rather primitive. (Roll film onto the tape.) We all know that the tape print costs of a spot campaign can be steep. (Pay the premium for better quality.) We all know that it's

less chancey to show the client a commercial on a big beaded screen than through system. (Just take a deep breath and show it to him the way he'll see it on the air, anyway.) We all know that some of the eager tape salesmen oversold their product in its infancy. (Give them another go.)

Though film may always remain our first love, there are sound professional reasons why we should all be taking a searching look at the precocious "live look" medium — and using it more often. ♦



3M's Videotape Center will in the next few weeks have its new mobile location unit delivered by RCA. Its camera crane will be the only one date able to move in any direction, at up to 4.5 feet per second, even while shooting on the move.



Computed in Videotape Center, 141 West 67th Street, New York 23, N. Y.

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# When the sun goes

■ What happens when the sun goes down?

Radio station operations tend to shut down so that those remaining on the air get earnest, two-eared listeners — and at a time when ad rates are low. Result: late-night radio is one of the better buys going.

It's also one of the most overlooked.

But national advertisers, usually hesitant about non-New York purchases in the late hours, are be-

ginning to catch on. Some of the more astute sponsors — who know where and how to advertise to get a cannibal's head-count at civilized rates — are beginning to make firm commitments.

Among them:

**R. J. Reynolds**, whose recent buys of late-night radio have probably attracted more attention and caused more talk than all the others combined. One reason, certainly, is that Reynolds is the leader in the cigaret

industry with top sales (some \$1.7 billion) and top advertising expenditures (some \$55 million).

Trade talk was that Reynolds was looking for enough Clear Channel stations to blanket the United States — about 26 — but that startlingly disparate pricing policies had slowed them down somewhat.

Harry Martin of William Esty, the Camel agency, admits to buying "something more than 16 stations," but sounds a conservative note. The

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## Radio 'til dawn

■ "Astronomers stay up all night watching stars," says C. L. Smith, director of corporate design for American Airlines. "I didn't realize it 'till I stopped to think about it. We got a letter from one the other day. . ."

Another late-night radio listener!

The scientist joins college students, soldiers, night-workers, the retired, the sleepless — a few of the many that, wakeful at night, turn to their radios.

And many of them, like the grateful astronomer, turn to American Airlines' *Music 'Til Dawn*, an all-night veteran that's been on nine stations steadily since 1956. (The program starts about 11:30 p.m. on most stations.)

Concept of the show started at top levels, focuses on CBS Radio's owned stations plus other selected

(and select) outlets along American flight routes. It's said that CBS President Frank Stanton sold the package to American Airlines chief C. R. Smith; because the Conelrad civil-defense warning system was keeping CBS stations on all night anyway, Smith was reportedly told he could get a good stand at a good price.

Actually, the sales pitch probably went more like this: By buying late-night radio on key stations, American could hit most of the key cities along its route and inexpensively reach, say, 70-72 percent of its potential passenger pool.

The sale took — and so did the program. It's been on the air since, 6½ hours a night, six nights a week. It delivers some 8,100 commercials for American Airlines every year.



The airline took a flyer on its commercials, decided to reduce them 75 percent from the maximum allowed and thus key the whole effort to soft sell. To make sure the remaining minutes weren't wasted, however, the airlines handpicked announcers to get the desired "high



Radio signals and transmitting patterns change, leaving Clear Channel stations with a virtually clear swipe at the half of America that listens after dark

## down

buying, which started last year, wasn't part of any special project but merely a part of the general surveillance of Camel interests. A major magnet was the economy of it or, as Martin puts it, "the value received in relation to daytime costs — but don't ask me to prove it."

American Tobacco Co. has also been reported as poking around in late-night stands. And a company spokesman admits they've bought "several selected markets" for Pall

Mall, still the country's largest-selling cigaret. Again, a chief attraction was simply that late-night radio is such a good buy.

Pure Oil Co. has also become a buyer of late-night radio. It signed for a firm 13 weeks (as of June 1) on 26 stations that are chiefly located between the Dakotas and Florida. Purpose of this one is to answer a specific marketing opportunity: The company has a chain of some 240 truck stops across the



Petry's Holmes Present it intelligently

country and chose radio as a sound way of selling these services to truck drivers.

Automobile and auto supply advertisers have also been doing "a little bit" of nighttime radio buying — chiefly resorting to late-night radio for quick 3-4 week saturation campaigns designed to meet specific marketing needs. Pontiac, for one, has been buying in Detroit. Chrysler Car Care, Atlas Tires and Sohio are also in night spot.

class" vocal quality. And in an era that was spawning Rock 'n Roll the way a July sky spawns thunderstorms, American calmly insisted on good-music programing.

Today, American applauds its purchase loudly, recalls it as "an immediate success," reports it still pulls some 3,000 letters a year.

Although the program was always intended for institutional promotion only, *Music 'Til Dawn* steadily draws 10 to 15 mentions a week in the "tell us about our services" letter that the airline includes in its seat-brochures. Many riders say they travel American chiefly out of gratitude.

Airline executives are especially delighted that college students, who listen in one city, then move on to another, carry their listening (and flying) loyalty with them, remaining

part of the American family for years after leaving school.

"Some of them know all the announcers in the different cities better than I do," says C. L. Smith, joshingly. He adds, in a more serious vein, "On the basis of returns from passengers themselves, this is the best advertising buy we've ever made."

To perpetuate the program's fine public relations job, American has hired Bob Prall, formerly of *The New York World-Telegram & Sun* editorial staff, as a full-time escort for the show. And with the emphasis that cash-on-the-line means, American is right in the middle of negotiating with participating stations for a renewal. Contract length: five full years.

Discreetly quiet about exact figures, the airline admits only that

the original buy was sound economy, being brought in for "less than \$500,000 a year." Trade estimates say the price was probably in the \$300-\$350,000 category, will rise somewhat — maybe 10 percent — with contract renewals.

Current line-up for *Music 'Til Dawn* includes these CBS-owned stations: WEEI Boston, WBBM Chicago, KNX Los Angeles, WCBS New York and KCBS San Francisco. The additional stations selected include KRLD Dallas, WTOP Washington and WLW Cincinnati. A Detroit station has recently been replaced by CKLW Windsor, Ont.

American Airlines advertising, placed through Doyle Dane Bernbach, also includes a small amount of spot radio, print and some television. ♦

## CLEAR-CHANNEL, NON-DIRECTIONAL STATIONS†

<u>Frequency</u>	<u>Call Letters</u>	<u>Market</u>	<u>Representative</u>
640 kc	KFI*	Los Angeles	Christal
650	WSM*	Nashville	Christal
660	WNBC	New York	NBC Spot Sales O&O
670	WMAQ	Chicago	NBC Spot Sales O&O
680	KNBR	San Francisco	NBC Spot Sales O&O
700	WLW*	Cincinnati	Crosley Sales
720	WGN*	Chicago	Petry
750	WSB*	Atlanta	Petry
760	WJR*	Detroit	Christal
770	WABC*	New York	Blair
780	WBBM*	Chicago	CBS Radio Spot O&O
810	WGY*	Schenectady	Christal
820	WFAA	Dallas	Petry
830	WCCO*	Minneapolis	CBS Radio Spot Sales
840	WHAS	Louisville	Christal
850	KOA	Denver	Christal
880	WCBS*	New York	CBS Radio Spot O&O
890	WLS*	Chicago	Blair
1020	KDKA*	Pittsburgh	AM Radio Sales O&O
1040	WHO*	Des Moines	Peters, Griffin, Woodward
1070	KNX*	Los Angeles	CBS Radio Spot O&O
1120	KMOX*	St. Louis	CBS Radio Spot O&O
1160	KSL	Salt Lake City	PGW
1180	WHAM*	Rochester	Christal
1200	WOAI*	San Antonio	Petry
1210	WCAU*	Philadelphia	CBS Radio Spot O&O

† 50,000 watts, U.S. only.

\* On the air 24 hours a day.

American Airlines probably holds the veteran's record on nighttime radio and has a 10-year success story to tell.

Another advertising giant — Pillsbury — is known to have considered late-night radio very seriously in the past few weeks. This big-time buyer has yet to make a definite commitment, however.

Products identified with "night people" or insomniacs are what Madison Avenue first thinks of as the logical users of late-night radio. Examples: **Niagara Mfg. Corp.** (massage equipment) and mattress companies. **Miller Brewing** has found night spots useful.

Following that line of reasoning, one station rep predicts (with undeniable logic) that late radio will prove a bonanza for the first headache remedy or aspirin-type product to buy in quantity. **Bufferin** already has bought in via NBC Spot.

Other national advertisers that are, or have recently been, active in late-night spot radio include **Alberto-Culver**, **Allied Chemical**, **B. C. Remedy**, **Capitol Records**, **Firestone Tire & Rubber**, **Ford Dealers**, **General Motors** (finance, Buick, Opel), **Humble Oil**, **International Harvester**, **Liggett & Myers** (Velvet Pipe Tobacco), **P. Lorillard**, **Pharmaco**, **Plymouth**, **Rayco** and **Sterling Drug**.

If most national accounts have been slow to latch on to late radio, local advertisers have proved its sales versatility repeatedly. One advertiser sold a \$40,000 yacht via WRC Washington, D. C., and even carriage-trade items like mink coats have been moved via late-night promotions. Restaurants have long used soft music and mood-programming with resounding results.

And yet, late-night radio isn't without its obstacles.

In the first place, the time slots either aren't included or are touched upon seldom in most rating reports, so that the late audience isn't adequately (or convincingly) measured.

The second hurdle results from the first: However much the time-buyer may suspect that "there's a lot more out there than just night owls," he usually has real trouble if he's asked to justify his selection statistically. Cash register results may be highly persuasive (as they are for local nighttime sponsors), but they don't come into home of-



tees of the national advertiser until a long time afterwards.

Once a timebuyer has steered himself to such hazards, however, he can easily come up smelling of roses.

First off, the buy's a real beaut. Late-night spots even on major stations come as low as \$3 or \$4 each. Stations are often open to suggestion, frequently delighted just to make up their nighttime operating costs.

And then there's the listener bonus. However many people are out there, "the total isn't so important as the fact that those who do listen do so with both ears," one rep says, speaking for many. "Without ratings, late-night spots still get good results." Local advertising loyalty — by such clients as bowling alleys, regional breweries, used-car dealers — helps prove that point. Says another rep: "Local advertisers know what they're getting because they, themselves, listen to the stations."

As a result, a few late-night stations — chiefly Clear Channel outlets with 14-carat reputations — are sold out at night. Among them: Crosley's WLW Cincinnati (which is in on the American Airlines schedule, the smallest market to be included) and WGN Chicago (where Peter Hand Meister Brau, a veteran now of 6 years' nighttime broadcasting, alternates its programs with news), sold out for the summer to Stuckey's Pecan Shoppers. Another Chicagoan, Jack Eigen, whose late show is aired on WMAQ, has an arm-long list of success stories.

A study of nighttime radio was recently completed by Edward Petry and Co., New York rep firm, under the direction of Ben Holmes, vice president for radio.

As a starter, it emphasizes recent Nielsen findings that half of all U.S. homes listen to radio more than four hours a week between 6 p.m. and midnight. And from then until 6 a.m., 16 percent of America tunes in for a comparable length of time each week (see chart). The sum up, in Petry words: "Nighttime radio is bigger than you think."

Yet after sundown (which of course varies widely, according to geographical location and season of the year), this is what happens to radio across the country:

## WEEKLY LISTENING\*

Hours	Listening homes	Percent of U.S. Homes	Hours per home
<b>DAYTIME:</b>			
M-F			
6 a.m. to noon	32,600,000	63.8	6 hrs., 21 mins
M-F			
noon to 6 p.m.	26,400,000	51.7	4 hrs., 56 mins
<b>NIGHTTIME:</b>			
M-S			
6 p.m. to midnight	25,600,000	50.1	4 hrs., 11 mins.
M-S			
midnight to 6 a.m.	8,200,000	16.0	4 hrs., 44 mins.

\* As reported by A.C. Nielsen in "Radio '63," the latest figures available at the time of the Petry report. Note that daytime data covers weekdays only, while nighttime includes weekends.

- Some 1,500 of the nation's 4,000-plus stations go off the air.

- In every market, just about every station reduces power or goes directional.

- Around midnight, all but some 300 stations leave the air.

The result is that primary (groundwave) service is *unavailable* in 60 percent of the continental U.S. where more than 25 million people live — and listen. For their only nighttime radio service, they generally depend on Clear Channel (skywave) service.

In light of that, reconsider Nielsen's listening statistics, as cited above. If half the U.S. is listening between 6 p.m. and midnight for more than four hours each week, a large segment of that audience is tuned to a comparatively few stations.

That's the crux of the Petry study, a makes-sense plug for Clear Channel stations. Those represented by Petry include KOB Albuquerque, WSB Atlanta, WGN Chicago (except in Chicago, New York, Minneapolis and Philadelphia), WLW Cincinnati (on the West Coast only), WFAA Dallas-Ft. Worth, KSTP Minneapolis-St. Paul, KLAB Omaha, WOAI San Antonio and KVOO Tulsa.

"Nighttime radio has only one real problem — not enough of it is offered to the national spot-buy-

ing community," says Petry vice president Holmes. "Local and regional advertisers are well aware of its virtues. For instance, most of our stations have never had an unsponsored 10 p.m. news. Many have entire entertainment blocks sold. National buyers do buy it when it's presented intelligently, for it has many of the same audience characteristics as drive-time, enjoys full listener attention and is often a great bargain. We actually have nighttime clearance problems in several markets."

Applying the national sundown slowdown to a typical market, the study explains that the following likely occurs in a specific city, once the sun has set:

- A daytime station leaves the air.

- A full-time station that's been operating at 5000 watts switches to only 1000 watts.

- A full-time station transmitting in a perfect circle during daylight hours goes directional.

There are, of course, good reasons for this, and the Petry study takes care to point out nighttime differences in radio transmission.

For example, it makes this distinction between groundwave and skywave transmission. Since groundwaves generally run parallel to the earth, they provide "dependable" service as long as signal strength can overcome static and interfer-

ence, an ability that diminishes, however, with distance. Skywaves, which are directed toward the sky, tend to disappear into space during the day, but at night — when the ionosphere becomes a reflector — they mirror signals back to earth, sometimes over vast distances.

Petry continues, "Whenever more than one station operates on the same channel at night, the skywaves produced by each damage or destroy each other's skywaves and a portion of each other's groundwaves. Therefore, only Clear Channel stations provide skywave service."

The result of these phenomena is that over 25 million people living in almost 60 percent of the continental U.S. land area do not receive *one* single primary or groundwave service at night. As the report puts it, "They live in a radio desert" (see map).

What does it mean to the sponsor?

"These changes can be mighty important to the schedule of morning or afternoon 'traffic' announcements for which you paid a premium," the study continues. "You might not be getting all the audience you expected to get. That's one good reason to make sure you know a station's facility and hours of operation . . .

"Only a few stations," according to the study, "are full-time, full-power, non-directional during their

hours of operation. And of these, only a handful remain on the air 24 hours a day."

That leads to two results: (1) reduced broadcast service for millions of Americans at night, and (2) a virtual monopoly of the available audience by those few stations that do remain in full-power, non-directional operation. "An advertiser on these stations could all but dominate the radio audience at night."

While a few of the more alert national advertisers are becoming aware of opportunities in nighttime radio, the medium is not swamped with orders by any means.

Why not?

Because, the Petry study explains, "Nighttime radio has never been adequately measured by rating services. And post-midnight ratings for stations have never been regularly reported." This, of course, is the difficulty in a timebuyer's substantiating his buy.

Zeroing in on a specific, identified market, the Petry Company's radio division cites the radio picture in Georgia as a case in point:

- With a population of 4.1 million, Georgia contains 969,530 radio homes served by 171 radio stations.
- At sunset, however, 99 of these stations (58 percent) go off the air.
- Of the 72 remaining on the air, about half (33) operate on only

250 watts at night. The next largest group (26 stations) operates on 1000 watts. That leaves only 1 station with "anything approaching adequate power — 5000 watts or more."

• At midnight, all but five stations in the state go off the air. Of those five, one operates with 250 watts, another with 1000 watt directional; two others with 5000 watts directional; the fifth retains its daytime 50,000 watts.

Collectively, this means that five of Georgia's six metro areas — Columbus, Albany, Augusta, Macon and Savannah — have no radio service of their own after midnight although collectively they contain some 218,000 radio homes. As a result, the Petry Co. notes, most Georgians probably listen to the powerful sound of "Georgia's only 50,000 watts, Clear Channel, non-directional station, WSB Atlanta."

Similar situations exist in Oklahoma, Nebraska and Texas.

And yet, the study concludes, the post-midnight schedules of many such Clear Channel outlets are available at "down-to-earth" prices — as little as \$3 or \$4 per announcement-minute.

With far fewer stations on the air (and far fewer advertisers), an advertiser can all but dominate entire regions of the country with announcements on a few key stations — for fractions of the cost of daytime radio. ♦





# Tv tape prevents 'ice cream droop' for Kansas dairy

Use of pre-recorded commercials produced by Wichita's KAKE-TV puts new sales pep in tv newscast commercials

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■ Regional and local advertisers located outside the key commercial production centers of New York, Chicago and Los Angeles have a problem on their hands when they want something more than an on-the-spot live tv commercial.

A growing number of stations equipped with video tape production facilities, however, are beginning to fill this "service" gap in tv, often with good results for the client involved.

Case-in-point: the taped commercials prepared by KAKE-TV Wichita, Kansas for one of the area's leading dairy firms, Steffen Dairy Foods Co.

The problem Steffen executives faced shaped up like this:

Steffen's is the largest independent dairy in Kansas, with distribution throughout an area of 400 by 300 miles in Kansas, northern Oklahoma and part of Texas. Founded in 1882 (it was the first producer of commercial ice cream in Kansas), the company prospered and became a "full-line" dairy-product producer in 1932.

An aggressive merchandiser, Steffen's has kept abreast of media developments through the years, adding radio and later tv until its present advertising is spread over 6 different categories.

Tv, a late starter for Steffen's, entered the dairy firm's media mix

a decade ago, but has grown steadily in importance until it now accounts for about 20 percent of all Steffen's spending for advertising. This is the largest single slice for any medium in the budget, and amounts to about \$1,000 weekly — not a giant sum by P&G standards, but a healthy chunk of regional billings.

Lately, Steffen's has concentrated its tv spending on 15-minute newscasts on all three of Wichita's tv stations, KAKE-TV, KTVH and KARD-TV. In addition, Steffen's uses occasional sponsorship of moppet-appeal tv shows and spe-

cials, and sports events during the fall-winter season.

Commercials emerged as a problem for Steffen's for a reason that is part of the economics of tv station operation. The production crew and floor manager handling the newscast would set up the live commercials, primarily for Steffen's Ice Cream, just before the 10 p.m. newscast went on the air. By mid-program, the ice cream was already starting to melt.

One answer could have been to expand the crew for the show, so as to have a fresh display of ice cream



In studio of KAKE-TV Wichita, commercial setup for Steffen's looks fresh and appealing. But hot lights would make short work of freshly-scooped ice cream unless the crew was prepared

for the commercial. The costs, however, ruled this out.

The solution came with the arrival of video tape equipment at KAKE-TV. Now, commercials for Steffen's-sponsored newscasts are taped during the afternoon shift at the station and are played during the nighttime newscasts. The ice cream is cold, firm, and appealing. And the crew facilities of the show are at normal levels.

Now, all this may seem fairly obvious to advertisers who remember live commercials as something with which they used to be involved back in tv's network infancy. But the whole question of video taping local commercials is one being explored by many local advertisers for the first time. There is still considerable missionary work to be done, in the opinion of the leading producer of raw video tape, 3M, which has launched a special video tape marketing program designed to acquaint local admen with the basics of video tape production.

But how does Steffen's feel about video tape, tv and the role both have played in the firm's advertising?

Ralph L. Latimer, advertising manager for Steffen's, says:

"Tv is one of the best media we have, and tape gives us convenience in recording. It can barely be told from live tv. It's too easy to make mistakes working live. Ice cream melts and occasionally the tab on the pull-tab carton comes off on opening. These things would be



Feed from floor cameras to video tape recorder in control room has solved problem for Steffen's. Commercials, pre-taped during afternoon lulls and used during local news show when entire studio crew is on the go, look like "live," protect from mishaps that would be harmful if seen on air.

harmful if seen on the air. Working with tape, we re-do each commercial until it's right."

Have the taped commercials boosted sales?

"We're sold on tv because of the extraordinary visual impact on the home audience," says Latimer. "However, you can't measure the effect on sales in percentages. Suffice to say that if we didn't think it helped we wouldn't continue to use it. Tv commercials are particularly effective for calling new products or new packages to the attention of the consumer. We don't keep a regular library of taped commercials, but occasionally we will retain one which

is particularly effective and use it again after a suitable time interval."

Even more definite in his pro-tv feelings is John Beach, senior vice president and account executive at Steffen's agency, Associated Advertising Agency. Says Beach:

"Tape has been quite a boon to us. We use it for tv advertising far more than film or live production, for several reasons. We are guaranteed that what goes out onto the air will go out right. We retape until we are satisfied that the playback we are seeing is perfect.

"Then too, we prepare commercials for many stations and can't be everywhere to check on the results, as would be necessary if we worked live. Tape lets us schedule one viewing session for a whole series of commercials. We also save on talent by taping several commercials in one session. As for the clarity of the picture, it's as good as live tv."

Adds KAKE-TV's production manager Bob Kyle:

"All food spots demand extra care in preparation because of the necessity for eye appeal, and tape allows us to exercise this care. We can play the tape back immediately to be sure that we've got the results we need."

Is the production of result-getting tv commercials, as a service to smaller advertisers, possible beyond the major production centers? The answer, by such indications as the KAKE-TV-Steffen's operation seems to be "yes." ♦

Agencyman and client agree on merits of tape for local dairy commercials. Here, Steffen's advertising manager Ralph L. Latimer (right) and John Beach, senior vice president and account executive of Associated Advertising go over storyboards and setups for new series of taped commercials.







## BEHIND THIS DOOR ARE 322 PEOPLE...

editors, writers, artists, researchers, photographers, printers, special data processors, programmers, and all of the other specialists required in modern businesspaper publishing.

Each one of these persons is important. Besides the obvious reason that we couldn't publish our magazines without them, they are important in another way.

The men and women behind the door of Ojibway Press, Inc. fulfill their primary function

with a determination and conviction unique in today's business world. Each specialist is conscious of his part in providing a business publication which is found useful and worthy of reading by the businessmen to whom it is directed.

The OP trademark is found on 26 publications. The specialists assigned to each publication have one singular, common goal: to make each publication the best in the field.



**OJIBWAY PRESS, inc.**

NEW YORK / CHICAGO / DULUTH CLEVELAND LOS ANGELES SAN FRANCISCO

# THE CHANGING SCENE

## NAFMB Pitches Detroit, Foresees Increased FM Budgets

The National Assn. of FM Broadcasters last week concluded a two-week siege of Detroit agencies, utilizing 20-minute flip card presentations for each automotive make.

Art Crawford, NAFMB director who made the showings, said: "We are encouraged by the reception given the NAFMB presentation and the promise of increased FM budgets by nearly every manufacturer contacted." He noted that most firms have made exploratory trips into FM, "but now, for the first time, they have been provided with national statistics which will allow them to buy with justification in many markets. This cash flow will begin in noticeable volume by the end of 1964," he predicted.

Agencies exposed to the presentation were BBDO (Dodge), D. P. Brothier (Oldsmobile, Harrison Radiator, Guardian Maintenance and A. C. spark plugs), Campbell-Ewald

(Chevrolet, Delco radio and GMAC), MacManus, John & Adams (Cadillac and Pontiac), McCann-Erickson (Buick) and Young & Rubicam (Chrysler).

## Ralston Purina Elects R. Hal Dean President

R. Hal Dean has been elected president and chief operating officer of the Ralston Purina Co., St. Louis.

Dean had been executive vice president of the company, president of the international division, and responsible for the grocery products and Van Camp divisions. Dean joined the company as a clerk in 1938.

The Ralston Purina Co. ranked 31st among network tv advertisers, with expenditures of \$6,481,900 in 1963. An additional \$6,207,580 was spent in tv spot advertising.

## Horace Stovin, Broadcast Pioneer, Dies in Toronto

Horace N. Stovin, pioneer in Canadian broadcasting and chairman of the board of Stovin-Byles, died last week in Toronto. Well known in broadcast and advertising circles on both sides of the border, Mr. Stovin had been living in St. Petersburg, Fla.

Born in 1895 in Deloraine, Man. Mr. Stovin's first interest in broadcasting was as a ham operator in 1912.

In the early 1920s, while making his living as a druggist, he began operating CHSC, an amateur transmitter in Unity, Sask. Late in 1929 he became the first manager of CKCK Regina, and when national radio became a reality in Canada in 1933, he took over as program director of western Canada with the princely weekly budget of \$300.

In 1936, when the Canadian Radio Broadcasting Commission was dissolved and replaced by the CBC, he became station relations supervisor.

He went into business himself in 1940, setting up his own station rep house and, a year later, Mr. Stovin joined with Bill Wright and took over the Joseph Hershey McGillivray station rep firm for Canada. In 1956, his rep firm became Stovin-Byles.

Three of Mr. Stovin's sons are in the broadcasting business: Bill CKOM Saskatoon; Jim, manager of the Stovin-Byles Vancouver office; and Jerry, an actor in England.

His other son, Bob, lives in Regina, Sask.

Mr. Stovin was a member of the Canadian International senior golfers team and was first director of the Broadcast Bureau of Measurement in charge of research and development.

## Philco Consumer Division Expands, Reorganizes

An expansion and reorganization of the merchandising department of Philco's consumer products division has been announced by Dan F. Cavalier, merchandising manager. Increased sales is given as the reason for separate sales promotion departments, one for electronic products (radio, television and phonograph) and the other for major appliances (refrigerators, range,

## PURCELL PRODUCTIONS SPOOF MARKETERS



"That Was the Year That Was" was staged by Purcell Productions, Inc., New York, to members of Topps Discount Department Stores, including merchandise managers, supervisors, buyers and sales promotion men converging on big city from all over the country. In characteristic pose are, left to right: Don Purcell, Purcell president; Sadie Long; Robert Terry; Jane Alexander; Connie Zimet; Ron Marshall; Lou Carter, Purcell creative director; Keith Smith, sales promotion manager of Interstate Department Stores, parent company of Topps. Drama was staged to spark awareness of marketing methods and new merchandising concepts.



## WHIMSICAL WAY WITH WEATHER



Gulf Oil sponsors light approach to well-worn tv weather forecasting. It's Rhea and her nameless, ageless friend, shown here with latter's creator, Cal Schumann. The pair appear on WBAL-TV Baltimore program "Weather of the Hour," Monday-Friday. Station is supporting show with on-air spots, newspaper ads, dealer mailings, posters, billboards.

freezers, air conditioners and home laundry).

Owen H. Klepper was named sales promotion manager-electronics, and Bruce M. Bradway sales promotion manager-appliances. Both will report to Cavalier. Each of the staffs will include a production manager and two copy specialists. The copy specialists will work with advertising manager C. S. Grill in creating and coordinating various advertising and promotional campaigns.

### Spanish in Corpus Christi

Newest addition to the list of affiliates of Spanish International Network is KHH-TV Corpus Christi. Starting this week, the channel 3 outlet will program soap operas, pullfights, musicals and boxing in the Spanish language to an estimated 200,000 Mexican-Americans. Network now has affiliates in 17 U.S. markets, and will serve as national representative for KHH-TV's Spanish-language fare.

### UniRoyal Is New U.S. Rubber Trademark

United States Rubber Co. is adopting UniRoyal as its worldwide trademark "in order to identify better its various subsidiary companies," according to George R. Vila, president. Vila said the company will start to use UniRoyal immediately in advertising, packaging,

ing, plant and branch identification and other points. The new UniRoyal symbol replaces the circular U.S. Rubber trademark in the United States.

As a major television advertiser, U.S. Rubber spent \$982,300 on network tv and \$915,500 in spot advertising in 1963.

## Rep Appointments

H-R Radio has been named national representative for WSOB-AM-FM Charlotte, N.C., replacing Peters, Griffin, Woodward. KPAL-AM-FM Berkeley has appointed Venard, Forbet & McConnell, Inc., national sales rep. Mid-West Times Sales appointed regional sales representatives for KWNT Davenport, Iowa, and KISD Sioux Falls, S.D.

## Four Star Film Sales Up

*Rifleman* and *The Detectives*, syndicated tv series, made 27 of 40 new sales reported by Four Star Distribution Corp. within the last few weeks. *Richard Diamond* added six new sales. *Rifleman*, leading the list with 16 new sales, is in 125 markets.

## Kentucky Club Renews

Kentucky Club Tobacco, Wheeling, W. Va., has renewed its sponsorship of the *Joe Garagiola Sports Show* on NBC radio for 13 additional weeks. The renewal will run through Oct. 30. Warwick & Legler is the agency for Kentucky Club.

## ONE BY-PRODUCT OF THE BUSINESS



Jack H. Mann, ABC Radio's Western Div. vice president gets visual (and flavorful) demonstration of Adolph's instant meat tenderizer commercial theme from Adolph's director of consumer education Jeannette Frank, after signing of contract for special summer campaign on ABC Radio. Marketing vice president Joe Bergman (l) and McCann-Erickson vice president-account supervisor Russ Jones give some pointers.



## Continuous News Aired During Printers Strike

A twelve-hour-a-day continuous news operation has been inaugurated by WXYZ-FM Detroit because of a printers' strike which has shut down both the *Detroit News* and *Detroit Free Press*. WXYZ-FM *Continuous News* is directed jointly by Robert Baker, program director, and Ed Hardy, news director of WXYZ radio. Program is on from 7 a.m. to 7 p.m. daily, and supplements expanded news coverage provided by WXYZ-AM and TV.

## SA Stockholders Okay Sale of Bahama Holdings

Seven Arts Productions, Ltd., which recently announced a doubling of profits (see SPONSOR, July 20), has resolved the thorny issue of its holdings in the Grand Bahama Development Co. by selling its stock interest to the firm's founder, Louis A. Chesler.

Chesler will pay approximately \$6.5 million for the shares, netting Seven Arts a substantial profit.

The issue was resolved at a stock-

holders meeting at which dissidents, critical of the Bahama holdings, were defeated in their bid for a seat on the board of directors.

Seven Arts produces tv shows, syndicates movies to tv and produces Broadway shows.

## L.A. Stations' Revenues Up; Sweeney To Leave

Revenues of KGLM and KBIG-FM Los Angeles for the second half of 1964 will triple those for the like period of 1963, forecasts Kevin Sweeney, president and general manager of the stations. June, 1964, topped June, 1963, by 69 percent, Sweeney said. He added that "there is already more non-cancellable business on the books for the second half of 1964 than our total billing for the same period last year."

Stations' July-September quarter should be the first profitable quarter in five years, with modest but continuing profits expected thereafter. Sweeney credits much of this upswing to the two stations' policy of separate programing every minute of their broadcast days but selling the two separate audiences in one package.

Sweeney also announced plans

to give up day-to-day direction of the stations "some time before the fall." He will continue as an officer, director and, major stockholder of the licensee corporation, of which he bought 40 percent in 1963.

John Poole, who is chairman of the board of the corporations, will resume as chief executive officer. Alan Fischler, station manager, will oversee daily operations.

## Goodyear Buys in 18 Pro Football Games

The Goodyear Tire & Rubber Co. will participate in the sponsorship of 18 American Football League games over ABC-TV this fall. The company will also sponsor National Football League contests regionally for the Dallas and Cleveland teams. The total of 21 different live sports events to be sponsored by Goodyear in varying degrees before the end of the year is considered to be somewhat of a record. Goodyear will sponsor its ninth golf tournament, the Western Open Aug. 8 and 9.

## Carling Sponsors Golf

Carling Breweries Ltd., through McKim Advertising, will sponsor live coverage of the first annual world golf championship on CBC TV Aug. 30. Actor James Garner will host the program from the Oakland Hills country club, Birmingham, Mich. Tv cameras will be set up on the last six holes to record the final events in the 72-hole tournament.

## Kaufman, Masket Elected Vice Presidents of ABC

Robert J. Kaufman and Edward Masket have been elected vice presidents of the American Broadcasting Co., according to Everett H. Erlick, vice president and general counsel.

Kaufman will be vice president in charge of program and sales contracts, and Masket, vice president in charge of program business affairs for the television network. Both are new offices.

Kaufman has been general attorney for program and sales contracts in the ABC legal department since September, 1961. He joined ABC in 1955 and was promoted to assis-

## ORTLIEB BUYS RADIO SATURATION



Henry F. Ortlieb Brewing Co., Philadelphia, has purchased a radio saturation program for South Jersey resort points with WCMC Wildwood, N.J. At the contract signing were (seated, l-r) Henry T. Ortlieb, vice president, and Sam Huston, WCMC announcer, (standing) James F. Ivers, general sales manager at Ortlieb's, and Frank J. Callahan, vice president of Lewis & Gilman Inc., which handles the Ortlieb account.





Edward Masket



Robert Kaufman

ant general counsel for ABC-TV in September, 1959.

Masket joined ABC as an attorney in September, 1956, and was made director of program business affairs for the tv network in 1961. Previously, he had been an attorney with United Paramount Theatres for five years.

### UA Syndications Sell

New sales of United Artists Television, Inc., announced by Pierre Weis, manager of the syndication division, include *Science Fiction Theatre* in five markets, making for total of 145.

*Men Into Space* was sold to WKEF-TV Dayton, Ohio, and WWOR-TV Springfield, Mass.; *Everglades* to WSPD Toledo; *I Led Three Lives* to WTVK Knoxville; *MacKenzie's Raiders* to WAST-TV Albany, N.Y., and *Man and the Challenge* to WJHG-TV Panama City, Fla.

### Philadelphia Dodge Boys Link Ads to Politics

National politics and sports have become vehicles for election-theme advertising by 128 members of the Philadelphia Dodge Advertising Assn. With "Select the Dodge Boys" as a copyline capitalizing on interest in the national conventions, the group is using 41 dailies, 15 weeklies and 49 radio stations to push its summer campaign in the two-state Philadelphia region.

In addition to the broad radio spot schedule, announcements are carried on afternoon newscasts and sportscasts over WIP and WFIL Philadelphia and WGBI Scranton. They will also buy into sporting events telecast via WRCV-TV Philadelphia, and, on Aug. 8, become quarter-sponsors of Philadelphia Eagles football over WCAU-AM-FM and a 14-station regional network.

## PEEPLEGETTER



Get A BETTERPEEPLEGETTER

with

**BOB POOLE'S GOSPEL FAVORITES**

**AMERICA'S NUMBER 1**

**Gospel Music Show**

**One Hour Of Family ENTERTAINMENT**

**SYNDICATED COAST-TO-COAST**

**VIDEO TAPE FOR TV — AUDIO TAPE FOR RADIO  
CLASS "A" RATINGS FOR CLASS "D" PRICES**

**POOLE PRODUCTIONS, INC.**

510 RUTHERFORD ST. — GREENVILLE, S.C.

PHONE 803-239-7821

TWX 803-282-1098



## New Firm To Produce Features and Tv Film

Allied Productions, Inc. has been formed by actor-realtor Dan Stafford, attorney Harvey Cooper, actor-writer Adam LaZarre and Attorney Alton I. Leib to produce feature motion pictures and filmed television series.

Allied president Stafford announced that the company's initial feature production will be "The Great Free Lover," scheduled for early spring production. Five television series and a western feature are reported in varying stages of pre-production, with plans for a minimum of three features and five tv properties in production at all times.

The company is headquartered at 9229 Sunset Blvd., Los Angeles.

## Mead Johnson Declares Dividend; Names McCrow

Mead Johnson & Co. reported gross sales for the first half of 1964 of \$52,110,515 compared with \$52,720,363 for 1963 period. Earnings of 29 cents per share were reported, compared to 39 cents for 1963. Sales and earnings exceeded the forecast, however, according to D. Mead Johnson, president, who attributed the unfavorable earnings comparison to planned increases in

product promotion expense and the test marketing of new products. Company's product, Metrecal, continues to lead in the field of weight control dietaries, he declared.

The board of directors voted a 17 cent per share dividend to be paid Oct. 1. Mead Johnson spent \$2,227,900 in network tv and \$611,400 in spot tv in 1963.

Reginald C. McCrow was named to the new post of executive vice president-international operations. David W. Ortlieb will succeed McCrow as president of the Mead Johnson International Div. McCrow has been with international divisions of company since 1956. Ortlieb joined company in 1959. Since 1963 he has been vice president, operations of Mead Johnson International.

## Tennessee Tv Web Forms

Six stations have formed a Tennessee television network for telecasting live the statewide Aug. 6 primary election results, announced John P. Hart, general manager WBIR-AM-FM-TV Knoxville.

This will be the first time that a network of Tennessee tv stations has banded together for any purpose, according to Hart. Former Tennessee governor Buford Ellington will be on hand at the Nashville network point to serve as a political consultant and analyst.

The network will consist of WBIR-TV, WLAC-TV Nashville,

## GPH TO SELL PARK



Harry Wise (l), president-tv of George P. Hollingbery Co., and Roy H. Park, president of Roy H. Park Broadcasting, sign contract covering Park's five southern stations, including WDEF (AM & TV) Chattanooga. Looking on are John Babcock, Park vice president, and Philip Corper, Hollingbery sales development vice president.

WJHL-TV Johnson City, WDXI-TV Jackson, WRCB-TV Chattanooga, WMCT Memphis. Coverage will begin at 7:30 p.m. and continue until the major races are decided.

## Apartments Get Closed Circuit Tv Programing

New York's new Parc V co-op apartments will be served by TeleGuide, closed circuit television service, operating 18 hours daily. Service had been available only to hotel rooms and a few office buildings.

Programing includes time and weather, Broadway ticket availabilities and other information. Among TeleGuide's sponsors are Pan Am, TWA and the Bulova Watch Co.

## Television Specials Sell

"Living Camera," a series of ten hour-long television specials produced by Time-Life Broadcast and Robert Drew Associates and just recently released for sale in the United States has been sold to following stations: WOR-TV New York, KHJ-TV Los Angeles, CKLW-TV Detroit, KSD-TV St. Louis, KPTV Portland, Ore., WPRO-TV Providence, WTEN-TV Albany, KLZ-TV Denver, KOGO-TV San Diego, WOOD-TV Grand Rapids, WFBM-TV

## NEW OWNERS OF CLARKSBURG STATIONS



Executives of the Northern West Virginia Radio and Tv Broadcasting Co., subsidiary of the Fortnightly Corp., after signing of contract to buy WBOY-TV and Radio from Rust Craft Broadcasting. They are (from left) George McQuain, director, Nathan W. Levin, president and treasurer, and Roger Garrett, managing director. No staff or policy changes are contemplated.



Indianapolis, WILX-TV Jackson, Mich., WLKY Louisville, KTVW Seattle, WOKR-TV Rochester and KXTV Sacramento.

Series is distributed by the Peter M. Robeck Co., New York.

### 3 Million Tint Tv Sets Seen for Chicago by '75

Ward L. Quaal, executive vice president and general manager of WGN-AM-TV, predicted some 3,200,000 color television sets will be in the Chicago area by 1975. Addressing more than 600 advertising men at the seventh creative workshop in Chicago, he said: "By the end of 1964 we will have more than 3,000,000 color television homes in the United States and, by 1972, black and white tv will be virtually a thing of the past." Chicago already has an estimated 218,000 color sets, served by daily colorcasts of WGN-TV and WMAQ-TV.

### Irna Phillips New ABC Programing Consultant

Irna Phillips, noted innovator on the soap opera scene, has been signed as a consultant for certain ABC-TV daytime programs now under development. These duties will be in addition to her role as a consultant to the network on *Peyton Place*, the twice-weekly serial drama that ABC will schedule in prime time this fall.

### Philadelphia Station Will Resurrect Radio Dramas

WCAU-AM-FM Philadelphia has signed to schedule *The Green Hornet* and *The Shadow* radio series, announced Charles Michelson, Inc., the programs' syndicator. With this sale, 108 radio drama series have been purchased, including two other CBS owned and operated stations, KCBS-AM-FM San Francisco and KMOX-AM-FM St. Louis.

### New Rate for Louisiana Tv

KLFY-TV Lafayette, La., effective January 17, 1965, increases its network rate from \$375 to \$400. Station is a basic CBS affiliate, carrying occasional NBC programming.

### Wometco Votes Dividend

The Wometco Enterprises, Inc. board of directors has declared a quarterly dividend of 14 cents per share on the company's class A common stock. A dividend of 5 cents per share was voted for class B stock. Dividends will be paid Sept. 15.

Earlier this month Wometco announced that earnings per share for the 24 weeks ending June 13 were 80 cents as against 60 cents last year. Wometco broadcast operations include: WTVJ-TV Miami, WLOS-AM-FM-TV Asheville,

N.C., KVOS-TV Bellingham, Wash., 47.5 percent of WJLA-TV Jacksonville. Wometco stock is traded over the counter.

### Nestle Buys NBC Shows

The Nestle Co. has purchased sponsorship in six NBC-TV nighttime programs for 1964-65. The programs are *The Andy Williams Show*, *The Jonathan Winters Show*, *Daniel Boone*, *Mr. Novak*, *The Virginian* and *International Showtime*. The order was placed through Leo Burnett Co.

**WNET-TV 5**

**SURE WE'RE THE 46th MARKET AND LOOK WHAT ELSE WE ARE!**

- Has a National Ranking of 18th in Food Sales, with Retail Sales of \$1,896,909,000.00. Higher than FIVE MARKETS with Larger Populations.
- Our National Ranking is 18th in Food Sales. Higher than Toledo, Ohio — which ranks 44th in Food Sales.
- We're ranked 33rd in Drug Sales. Higher than Dayton, Ohio — which ranks 42nd in Drug Sales.
- 32nd in Appliances. Higher than Providence, Rhode Island, which ranks 40th in Appliance Sales.
- 32nd in Furniture. Higher than Lansing, Michigan — which ranks 41st in Furniture Sales.
- 32nd in Automobiles. Higher than Cincinnati, Ohio — which ranks 34th in Automobile Sales.

**IN FACT, WE'RE HIGHER THAN TOLEDO AND HIGHER THAN LANSING—THE CAPITAL OF MICHIGAN—IN EVERY SALES CATEGORY! \***

It will pay you to take a closer look at the 46th Market — Flint-Saginaw-Bay City. WNET-TV 5 delivers this big Metro Market, PLUS all of Eastern Michigan. That's why more advertisers use WNET-TV 5 than any other station in the market. (BAR, January, 1964)

WNET-TV 5 has been selling most of the local advertisers time and time again, consistently for the past 10 years . . . Flint-Saginaw-Bay City-Midland.

\*Sales Mgt., Survey of TV Market February 7, 1964

WABJ, Adrian, Michigan and WNET-FM, Affiliate Stations

**WNET-TV 5**

SERVING FLINT SAGINAW BAY CITY AND ALL EASTERN MICHIGAN



## Armstrong New Executive Vice President at M-E

Frank Armstrong, chairman of the board of management, McCann-Erickson, New York, has been elected an executive vice president of M-E.



Frank Armstrong

Before joining McCann-Erickson as a senior vice president in 1962, he was president of Communications Affiliates, Inc., an organization of marketing specialists in promotion, research and public relations. Communications Affiliates, Inc. is part of The Interpublic Group.

## Film Series Sell Well

Purchase by KOA TV Denver of documentary series, *Men in Crisis*, has brought total sales of series to 32 stations, announced Ira Gottlieb, vice president of Wolper Television Sales, Inc. New buyers of firm's *Superman* series are: KGMB Honolulu, WSTV-TV Steubenville, Ohio, KTVT Fort Worth, WMT-

TV Cedar Rapids, KTTS-TV Springfield, Mo., KIFI-TV Idaho Falls, WICS Springfield, Ill. Wolper's *Flamingo Features* sold to WPRO-TV Providence, WTHI-TV Terre Haute, Ind., KPLR St. Louis.

## Advertising Net Adds 2

The National Advertising Agency Network has added two agencies — E. W. Baker, Inc., Detroit, and W. M. Zemp & Associates, Inc., St. Petersburg, Fla. — to its membership, making a total membership of 34 agencies with offices in 43 cities in the United States and Puerto Rico. NAAN is an affiliation of independent advertising agencies having a combined total billing of \$70,000,000 annually. It is headquartered in Sarasota, Fla.

## Columbia Post '50s Sell

With an additional six sales, Screen Gems' 73-title, post '50 group of Columbia Pictures has been sold in 105 markets, according to Robert Seidelman, vice president in charge of syndication for Screen Gems.

Stations signing recently with Screen Gems are: WKRG-TV Mobile; WCIA Champaign; WTVN-TV Columbus, Ohio; WTOP-TV Washington; KGNC-TV Amarillo; KVKM-TV Monahans, Tex.

## Record Foreign Tv Sales

Twentieth Century-Fox Television's foreign sales for the first six months of 1964 were 300 percent greater than for the entire 1963 year, according to Alan Silverbach, director of syndication. Significant sales have been reported in five new series in Australia, Venezuela, Uruguay, Argentina and Japan.

## Hock New UA Ad Director

Mort Hock has been appointed director of advertising at United Artists, according to vice president Fred Goldberg.

Hock joined the firm as advertising manager in 1962 after serving as assistant advertising manager at Paramount Pictures. Prior to that he had been an account executive at the Blaine-Thompson Co.

A native New Yorker, Hock held various public relations, radio and television posts in the U.S. Army from 1950 to 1952.

## New ABC AM in St. Louis

WBBY Wood River, Ill., has signed as ABC's radio affiliate in St. Louis, announced Woody Sudbrink, president and owner of WBBY, and Robert R. Pauley, president of ABC radio. WBBY, a former Mutual affiliate, operates on 590 kc. with 500 watts.

## 'Popeye' Cops Renewal

Renewals on the *Popeye* cartoon tv series have come in at the rate of 90 percent, reports Al Brodax, tv director for King Features Syndicate.

New renewers include WKBW-TV Buffalo, WISN-TV Milwaukee and WSB-TV Atlanta. King Features also distributes trilogy of 150 cartoons, including *Beetle Bailey*, *Barney Google* and *Snuffy Smith* and *Krazy Kat*.

## United Has New Address

United Film & Recording Studios has moved its headquarters and production center to the Film Center Building, 161 E. Grand Ave., Chicago. United, headed by William L. Klein, was at its previous address for over 20 years when it took over the operation of World Broadcasting System.

## COLORING CONTEST CLICKS FOR SPONSOR



Ringmaster Ned Locke of WGN-TV Chicago's "Bozo Circus" and Philip Vineyard of McDonald's carry out restaurants, admire six-year-old William Stewart's entry in the McDonald coloring contest. It was one of two runners-up in the contest which drew some 180,000 entries.



## YOO-HOO TO KIDS



WFIL-TV Philadelphia personalities Chief Half-town and Sally Starr promote Yoo-Hoo chocolate drink and syrup to their young viewers. Sally is hostess on "Popeye Theatre" weekdays and Chief Half-town presides over a Saturday talent show. Yoo-Hoo is also running spots on Philadelphia's WCAU-TV and WIBG-AM-FM radio.

## CBS Photo Realigns

The photographic department of CBS-TV, Hollywood, has been absorbed by the press information department in a move designed to streamline operations. Named to the new position of manager-photographic services is Felix Owens. He had been a photo editor since 1957.

Jay Pennock has been named administrator, photography for the department. Arthur Lewis was appointed photo editor and Caroline Voigt, assistant photo editor.

## Agency Appointments

Hi-Life Packing Co. has appointed Edward H. Weiss and Co., Chicago, to handle its account. The firm markets Orleans dog food and Lolli-Pups dog candy. Expansions in the company's ad and promotional budgets are expected to result in expenditures of over \$500,000.

D'Arcy Advertising will handle tourist advertising in the United States for the Bermuda Trade Development Board, effective Jan. 1, 1965. The advertising has been handled by J. M. Mathes for 18 years.

Scandinavian Travel Commission has appointed Wesley Advertising for its tourism development campaign. The commission, a combined

effort of the tourist offices from Denmark, Finland, Norway and Sweden, will be supervised by Joseph A. Tery, vice president of Wesley's Wendell P. Colton Div.

Wilson, Haight & Welch, Inc. has been named by the Hotel Corp. of America to handle advertising for its new Hotel America, Hartford, Conn. . . . Nadler & Larimer, Inc. named agency for Lionel Toy Corp. Immediate project will be development of advertising for the new Helios 21, a lighter-than-air toy.

## John Hancock Renews on Huntley-Brinkley Report

The John Hancock Mutual Life Insurance Co. renewed its participating sponsorship of the *Huntley-Brinkley Report* until September, 1965. Gerhard D. Bleicken, senior vice president and secretary, has announced. According to Nielsen ratings, the program reaches more than 17 million homes.

## Baltimore Tower Grows

Rising to a new height of 1000 feet above ground, Baltimore's three-station candelabra television tower will provide improved tv service to portions of Maryland, Virginia, Pennsylvania and Delaware when a 270-foot extension is completed, as expected, within a few weeks.

Structure went into operation Aug. 9, 1959, as first three-station candelabra antenna system in the United States, following a two-station structure in Dallas. WBAL-TV, WJZ-TV and WMAR-TV own the corporation that operates the tower. Dresser-Ideco Co., Columbus, Ohio, the firm that originally built the structure, is handling the \$700,000 project, which will bring the tower to the maximum height allowable by FCC and FAA for the area, and 1041 feet above average terrain.

## Escanaba AM Joins CBS

WDBC Escanaba, Mich., has joined the CBS Radio network. Owned by the WDBC Broadcasting Co., it operates fulltime on 680 kilocycles with 1000 watts, and within a month is expected to up its daytime power to 5000 watts.

## HUNGRY?

The average Iowa farmer produces enough food for himself and 25 others.

This increases his appetite.

## WMT

*The Big Menu Station*  
Cedar Rapids

The combination that really pulls

# MAINE with LOBSTERADIO





# SPONSOR SPOTLIGHT

## ADVERTISERS

**Wynn Moseley** appointed manager of corporate relations for United States Plywood Corp. He has been a financial writer and automotive editor on several New York metropolitan dailies.

**William H. Walters**, chairman and chief executive officer of Diamond National Corp., named president of the firm, following the resignation of **Richard J. Walters**.

**Jerome E. Levy** appointed vice president of Culver Chemical Co., subsidiary of Alberto-Culver Co. He had been general sales manager of Culver Chemical and was previously manager of the Textile Chemicals Div. of Sonneborn Chemical and Refining Co.

**Carl Epstein** appointed director of marketing of the White Rose products division, Seeman Brothers, Inc. Epstein had been marketing manager of the microwave cooking division of Raytheon Co.

**Herbert M. Cleaves** elected by General Foods' board of directors to new post of senior vice president, representing company in food industry and in business and public service organizations. He has been with GF since 1936. **James D. North**, vice president-marketing services, takes over responsibilities for advertising services, General Foods Kitchens, marketing research, sales development and trade relations. North has been a vice president since 1961. New general counsel of GF is **Kendall M. Cole**, succeeding

Albert L. Cuff, who will be vice president-law until retirement next year. Cole has been assistant general counsel of GF since April, 1963.

**Patrick L. Dudensing** appointed advertising manager at Ocean Spray Cranberries, Inc., Hanson, Mass. He had been an account executive at Young & Rubicam.

**Robert A. Sander** named to the new post of director of sales for consumer products, Scott Paper Co., Philadelphia; he has been division's western regional manager. **George E. Wilcox**, marketing manager, becomes director of marketing, consumer products. **James D. Stocker**, advertising and merchandising manager, becomes western sales manager for consumer products, replacing Sander. **Charles G. Ward** will be advertising manager, succeeding Stocker. **William R. Wing**, product manager for food wraps, named manager of the newly-created merchandising division. **William S. Wesson**, assistant advertising and merchandising manager, will succeed Ward as new product development and marketing manager.

## AGENCIES

**John LaPick** named to the new post of creative supervisor at Young & Rubicam. LaPick joined Y&R in 1955, and in 1961 was promoted to copy supervisor.

**Deanne T. Leety** and **Andrew R. Wasowski** have joined the copy department of N. W. Ayer & Son,



Charles Ward



William Wing

Philadelphia. Mrs. Leety had similar position at Ben Sackheim, Inc., New York ad agency, and Wasowski with Fuller & Smith & Ross in Los Angeles.

**James S. Hanofee** appointed supervisor of marketing plans and new business development for Philip I. Ross Co., New York. He had been marketing and sales director of Arnkurt Associates, industrial design and engineering firm.

**Donald E. Jones** elected a director at MacManus, John & Adams. He joined the agency in 1954 as marketing-research manager and has held positions as vice president and Los Angeles manager.

**J. R. Nowling** joined the New York staff of Wolcott & Associates, Inc., public relations counsel, as an account executive. He was associated with the public relations division of Benton & Bowles, Inc.

**Gene R. Moore** and **Henry J. Newbauer, Jr.**, new account executives, and **George Brenning** named assistant account executive at Cunningham & Walsh, New York. Moore had been products marketing manager for the Bon Ami Co. Newbauer was account executive at the Pittsburgh office of Fuller & Smith & Ross. Brenning was a senior market analyst with Ted Bates & Co.



Herbert Cleaves



James North



Kendall Cole



Robert Sander



George Wilcox



James Stocker





Sam Morgan



Niles Swanson



Robert Reis



Stuart Woods



Harold Rosenzweig



Robert Harris

**Sam A. Morgan** appointed vice president of MacMannus, John & Adams. He joined the agency's Chicago office earlier this year, and was formerly with MacFarland, Aveyard & Co., Clinton E. Frank, Swift & Co. and General Mills.

**Niles Swanson** elected a vice president of D'Arcy Advertising. He joined agency's Chicago office in 1956 as business manager of the broadcast department. **Thomas J. Henry** and **J. Herbert Heydorn** named associate media directors.

**John Reisner** joined Klau-Van Pietersom-Dunlap, Milwaukee, as a copywriter. He had been copywriter at Sperry-Boom, Davenport, Iowa.

**Valerie Joyce** and **Josh Portugal** named copywriters at McCann-Erickson, San Francisco. Miss Joyce had been public relations director of Joseph Magnin's, San Francisco, and a freelance writer. Portugal had been a copywriter at BBDO for four years.

**Martin Starger** and **Jack Manning** named vice presidents at Batten, Barton, Durstine & Osborn. Starger joined the agency's radio-tv department in 1956. Manning joined BBDO earlier this year from Norman, Craig & Kunimel where he had been an associate account supervisor and assistant vice president.

**Robert H. Reis** joined Dolerty, Clifford, Steers & Shenfield, New York, as vice president and director of media and broadcast programming. He comes to DCSS from United Artists Television, Inc., where he was general manager of the special projects division.

**Stuart Woods** joined Cunningham & Walsh, New York, as copywriter, making move from similar position with de Garmo, Inc. and BBDO. Also appointed was **Stanley L. Challis** as sales promotion copywriter. He joins the agency from Compton Advertising.

**Betty Shirley** joined Papert, Koenig, Lois as casting director for television and radio commercials. She was formerly casting director at Doyle Dane Bernbach.

**Richard J. Gay**, formerly with Grey Advertising, became an administrative assistant at J. M. Mathes, Inc.

**Catherine Pitts** named a vice president and television production supervisor at Grey advertising. Winner of some 14 television commercial awards, Mrs. Pitts has been with Grey since 1957.

**Madeleine Morrissey** appointed vice president and copy chief at Grant Advertising, New York. She has been with Grant since 1960.

**Larry Kelly** named account executive at McCaslin-Glasser, Park Ridge, Ill.

**Edward A. Vernick**, formerly with Elkman Advertising, joined the art staff at Wernian & Schorr, Philadelphia.

**Barry R. Lewis** named market research director, North Advertising, Chicago. He had worked in advertising at A. B. Dick and Swift & Co. **Charles A. Wainwright** named a vice president and supervisor on the Toni account. Wainwright had been with N. W. Ayer & Son, Chicago.

**Joann Meyers** and **Guy C. Elisco** appointed broadcast coordinator and traffic coordinator, respectively, at the Pittsburgh office of Fuller & Smith & Ross.

**Fred Klein**, **Alice Westbrook**, **Harold Rosenzweig** and **Robert Harris** named senior vice presidents at North Advertising. Klein, who had been a vice president and account supervisor at Earle Tudgin, will be in charge of client relations. Mrs. Westbrook will be in charge of creative services; she comes from the Weiss agency and Latham-Laird. Rosenzweig, one of the agency's founders, will be in charge of finance. Heading up administration is Harris, who has been with North since 1962.



Jack Manning



Martin Starger



Catherine Pitts



Madeleine Morrissey



Alice Westbrook



Fred Klein



## SPONSOR SPOTLIGHT

**Donna Merrill** promoted to director, broadcast media department, Milici Advertising Agency, Hawaii.

**Larrie Furst** named assistant account executive at Maxon Inc. He joins the agency from Ogilvy, Benson and Mather, and had previously been with Empire Advertising.

**Leonard G. Blumenschine, Jr.**, joined Maxon Inc. as a vice president. He had been with Dancer-Fitzgerald-Sample for 10 years where he was vice president and copy supervisor.

**Earl Watson** joins public relations staff of Philip Klein Advertising, Philadelphia. He was a reporter and sports editor of the *North Penn Reporter*, Lansdale, for 15 years.

**Warren L. Halperin** to West, Weir & Bartel, Inc. as media research director, moving from media research department of McCann-Erickson.

**Scott Smith** joined Gardner Advertising, St. Louis, as a copywriter. He was formerly a copywriter with Foote, Cone & Belding, Chicago.

**Heinz A. Stadhagen** named director-marketing services of the Griswold-Eshleman Co.; he continues as a company vice president.

**Dudley D. Carroll, Jr.**, has joined Lennen & Newell as a vice president and account executive on the P. Lorillard Co. account. He had been a vice president and account supervisor at BBDO for three years.



Donald Buckley



James Wangers



Richard Anderson



Elizabeth Eddy

**Donald Bright Buckley** promoted from copy supervisor to associate creative director at Grey Advertising, Inc.

**James Wangers** promoted to account executive for Pontiac Motor Div. account at MacManus, John & Adams.

**Don Marsch**, copywriter, and **Bruce Morgan**, designer, have been added to the staff of Sidney Clayton & Associates, Chicago.

**Rafael Conill** named vice president of Robert Otto-Intam, Inc., New York.

**William Workman** joined the tv/radio commercial department of Cunningham & Walsh. He was formerly production group head at JWT and has been with McCann-Erickson and Compton.

**Sally Goswell** named media director for Dawson, Turner & Jenkins, Portland, Ore. Mrs. Goswell has been with the agency for three years. She was formerly with the British Foreign Office in London, and prior to that with station CKEK Cranbrooke, B.C.

**John Robert (Bob) Kelly** joins Cunningham & Walsh, New York, as vice president and creative director. He held a similar position at BBDO, Chicago.

**Richard N. Anderson** and **Elizabeth S. Eddy**, both creative supervisors at Benton & Bowles, elected vice presidents of the agency. Anderson joined B&B in 1958, Mrs. Eddy in 1949.

**Phillip F. Donoghue** joined the New York Staff of MacManus, John & Adams as tv producer. He was formerly tv producer at Lennen & Newell and senior tv producer at Transfilm-Caravel.

**Leonard J. Oxenberg** and **John E. Baird** named account executives of Henry J. Kaufman & Associates, Washington, D. C. Oxenberg, who will be in the agency's advertising department, has been with Kal Ehrlich & Merrick for the past four years. Baird was vice president-public relations, with the Manchester Organizations.

**Joseph Harris** appointed vice president and media director of Daniel & Charles, making move from BBDO, where he was associate media director.

**James Hollyday**, **Patrick J. McGrath** and **John Sheedy**, all account supervisors at Benton & Bowles, Inc., elected vice presidents. Hollyday joined B&B in 1959 from BBDO. McGrath was previously with Vick Chemical Div. of Richardson Merrill. Sheedy has been with the agency since 1954.



Heinz Stadhagen



Dudley Carroll



John Kelly



James Hollyday



John Sheedy



Patrick McGrath





Martin Percival



Charles Preston



W. L. Hildebrandt



Thomas Miller



George Norford



Hank Tribley

## TIME/Buying and Selling

**Martin H. Percival** named assistant to the director of Metro Radio Sales. He had been with Edward Petry & Co. since 1958, and since 1960 was eastern sales manager with that firm.

**Robert Mahlman** joined the New York television sales staff of the Katz Agency. He was a media supervisor for William Esty, and previously with BBDO and Ted Bates.

**Thomas M. Dolan** joins the Edward Petry Co. as a television staff salesman at the St. Louis office.

## TV MEDIA

**Charles F. Preston** named an account executive for KXTV Sacramento, Calif. Previously, he worked at WCBS-TV New York.

**Jim Knight** joined the news department of WALB-TV Albany, Ga., replacing **Joe Sports**, who has been named promotion manager.

**John Meelan** joined the NBC Press Department as staff writer. He had been assistant magazine editor in the press information department at ABC.

**Richard H. Hughes** named national tv account executive at Crosley Broadcasting Corp. He was formerly with Avery-Knodel, where he was in sales, and with NBC, where he was manager of the service department and in television sales.

**Jack Allen** has joined the Chicago office of ABC-TV Spot Sales. He had been an account executive for Metro Television Sales, Chicago.

**William L. Hildebrandt** named to sales staff of WKRC-TV Cincinnati, having worked at WCPO stations in Cincinnati.

**D. Thomas Miller**, general manager of WBKB Chicago, elected a vice president of ABC. Miller joined WBKB in 1950 as assistant research director.

**William H. Coss, Jr.**, appointed assistant in the advertising and sales promotion department of WBZ-TV Boston. Coss is a former editor of *Metronome* magazine and former New York editor of *Down Beat*.

**Ray Timothy** and **Don Douglas** appointed account executives at NBC-TV Spot Sales. Timothy had been manager, Co-op Sales, NBC-TV, since 1952, and Douglas was an account executive at Harrington, Righter and Parsons.

**George Wearn** promoted to director and **Tom Quenelle** and **Rex Tucker** as assistant directors at WGHP-TV High Point, N. C.

**George Mousaian** and **Mike Siddall** named account executive and sales service coordinator at WLW-D Dayton, Ohio. Mousaian was with Rike-Kumler Co. and Donnel D. Jones Associates before joining the station in 1963. Siddall is a recent graduate of Ohio University.

**George Norford** joined Group W (Westinghouse) as a general executive reporting directly to president Donald H. McGannon. Norford had been with NBC since 1952 in various executive capacities.

**Marion B. (Hank) Tribley** named executive vice president and general manager of Roy H. Park Broadcasting, Inc. He will also serve as director at WNCI-TV, WNCI-FM, and WGIC-AM Greenville, N. C.

**Donald K. Willing** appointed public affairs executive producer and **Bud Chase**, director of film documentaries, at WGN-TV Chicago. Willing has been at WGN-TV since 1954. Chase was special projects producer at WBKB-TV past two years.

**Earl W. Hickerson**, former operations and assistant manager of KOCO-TV Oklahoma City, Okla., appointed to newly created position of administrative assistant and operations director of WFMY-TV Greensboro, N. C.

**Ruth Franklin Dixon** named director of woman's community affairs at KRON-TV San Francisco. She has written for the society pages of several San Francisco area newspapers, and has written women's radio shows for KFRC San Francisco and KF-WB Oakland.



George Mousaian



Mike Siddall



Earl Hickerson



Ruth Dixon



## SPONSOR SPOTLIGHT

**John F. Tobin** named manager, national sales for WNBC-TV New York. He had been with ABC Films since 1961.

**Richard Sargent** named production manager at WGHP-TV High Point, N.C. He comes to the station from WIS-TV Columbia, S.C., where he was a director for five years.

**Ted Work** and **Rolland Smith** named sports director and staff announcer at WANE-TV Fort Wayne. Work began in broadcasting with WEAM Arlington, Va., and has been associated with WINX and WWDC Washington, D.C., and CBS Radio. Smith was formerly employed at WNYS-TV Syracuse.

**Carl Tubbs** rejoined WBKB Chicago as producer-director. He returns to the station after a short period with Playboy Enterprises.

**Richard Connelly** named manager of press relations for Group W. He was formerly a staff writer and assistant trade press editor for NBC's press department.

**Lee Polk** joined the staff of WNEW-TV as executive producer of children's programs. He was formerly executive producer of children's and teenage programs for WNDT New York.

**Art Berla** named to sales staff of WPIX-TV New York, after having served as chief timebuyer in BBDO's New York office.

**Len Johnson** named to the new post of assistant art director for Metromedia, Inc., New York. He had been art director at WABC-TV.

**John M. Davenport** appointed documentary producer for WRC-TV Washington, D. C. He was news bureau manager of the Martin Co., Cape Kennedy, Florida. He had been public affairs and assistant news director for WFAA-TV Dallas and aerospace writer for the *Dallas Morning News*.



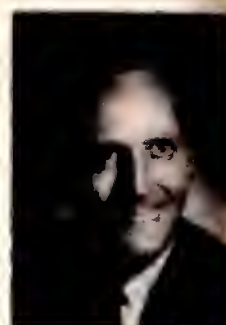
James Oliver



Duane Bock



Robert Baal



Harry Parks

**James B. Oliver, Jr.** joined news staff of WTAR-AM-FM-TV Norfolk.

**Duane Bock**, winner of the Outstanding Inland Empire Tv Newsmen award in Spokane last fall, named news director at KPTV-TV Portland.

**Roy F. Meyer**, a graduate of Northwestern University with an M.S. in journalism, joined the news staff of WITI-TV Milwaukee.

**George Ray** named sports director at KOMO-TV Seattle. He comes to the station from KCHU-TV San Bernardino, Calif., where he was news director. He has also held sports and news positions at WREX-TV Rockford, Ill., and WTVH-TV Peoria, Ill.

## RADIO MEDIA

**Ray Barnett** rejoins KNX-AM-FM Los Angeles as an account executive after three years in the agency business. He left stations in 1961 to open the Garland Agency office in Los Angeles.

**Herb Shnider** named account executive at WING Dayton, Ohio.

**Robert Schiebel** and **Charles Farmer** named account executives and **Dolores Williams** named merchandising manager at WAAF Chicago. Schiebel joined the station from SAM magazine, and Farmer was formerly with WJJD and WBEE Chicago.

**Lyle Hansen** appointed regional sales representative for WNAX Yankton, S. D. During past five years, he has been WNAX farm advisor.

**Robert G. Baal** named director sales, NBC radio. He was general manager of Broadcast Development Corp. and consultant to National Television Sales, Inc. since 1962.

**Harry D. Parks** named an account executive of CKLW-AM-FM Detroit-Windsor. Previously, he was with Flint's WTRX.

**John O. Downey**, CBS vice president and general manager of WCAU - AM - FM Philadelphia, elected president of the Broadcast Pioneers, Delaware Valley Chapter, for the 1964-65 term. Other officers elected to the 110-member chapter: first vice president, **Frank Knight** of World Broadcasting System; secretary, **Sara M. Burns** of American Cancer Society; treasurer, **Patrick J. Stanton**, president of WJMJ.

**Gene King**, RKO General Broadcasting's program executive for radio, appointed visiting professor by Ohio State University. King's students, candidates for M.A. degrees in broadcast journalism, will intern in news departments of several New York stations.

**M. E. Weide** appointed sales development manager of KIRO Seattle. Previously he served as program manager for KOMO Seattle.

**Vincent J. Genson, Jr.**, named assistant programs manager and **Raymond Klempin** named radio traffic supervisor at WMAL Washington, D.C.

**Mitch Litman** named to new post of director of publicity and sales service, WWDC-AM-FM Washington. He has been publicity director since 1963, assuming additional duties now in merchandising, station and sales promotion.





James Shaheen



Stan Hagan



John McCorkle



Frederick Barzyk



Frank Browne



Russell McKennan

**James W. Shaheen** appointed commercial manager of WHOF Canton, Ohio. Prior to joining the station several years ago, he was with WJER Dover, WNCO Ashland and WLEC Sandusky.

**Stan R. Hagan** appointed general manager of WNOX Knoxville, Tenn. Active in radio broadcasting since 1947, he was a vice president of the Dixie Broadcasting System. **R. B. Westergaard**, former WNOK manager, remains an officer and director of the Scripps-Howard Broadcasting Co.

**John A. McCorkle** appointed general manager of WNCN-FM New York. Station is a newly acquired division of the National Science Network, Inc.

**Dick Jacobson** joined KHFJ Hollywood as account executive. He was formerly a sales representative on the West Coast for Amphenol-Burg.

**J. Morgan Hodges** added to the news staff of WWRL New York. He was with WKBW and WGR Buffalo.

## SYNDICATION & SERVICES

**Lawrence B. Hilford**, director of sales for Screen Gems (Canada), named assistant international sales manager of CBS Films, Inc. Hilford replaces **Fredrick L. Gilson**, who becomes manager of sales for CBS Limited, London.

**Frank D. Murray** appointed Canadian division tv sales manager, Twentieth Century Fox. He had been with former ZIT Canada, Ltd. and ITC of Canada, Ltd. as a sales account executive.

**Fredrick F. Barzyk**, producer and director for six years at WGBH-TV Boston, elected president of Creative Television Associates, Inc. Other officers of new Boston-based production agency are **Harold F. Pyke, Jr.**, vice president, and **Richard Oldham**, treasurer.

**Clayton E. Bond** appointed central division manager of MGM-TV's Syndicated Sales operations, Chicago. He has been selling theatrical film and television programming for 18 years.

**Merwin Bloch** appointed advertising manager for United Artists. He had been assistant to the advertising manager at Paramount Pictures.

**Edward J. Keady** joined the Reeves Sound Studios division of Reeves Broadcasting Corp. as account executive, moving from copy products division.

**Charles Keys** joined Four Star Distribution Corp. as a sales representative. He was previously vice president and general manager at KVII-TV Amarillo, and has been with KOCO-TV Oklahoma City, KWTU Oklahoma City and KCBD Lubbock, Tex.

**Howard W. Peterson** named executive producer of Ullman Music-Creations, Inc., Dallas, supervising all Dallas production of the company's audio services for broadcasters. Peterson has been a professional musicians, producer and writer for 24 years.

**Engene J. Hynes, Jr.**, appointed account executive at the New York office of United Artists Television, Inc. He comes from WCBS New York, and had previously been with Lennen & Newell.

**Frank A. Browne** joined Trans Lux Television Corp. as national sales manager. He was formerly director of special projects with Metro Tv Sales, an extension of his post as manager for syndicated tv and spot sales at KTLV Los Angeles.

**Russell McKennan** appointed research manager, American Research Bureau, division of C-E-I-R, Inc. He was statistician at CBS TV New York for three years.

**Phil Williams** joined the special projects division of United Artists Television, Inc. He was formerly with Time, Inc., ABC Films and *Fortune* magazine.

**Alex dePaola** named staff director, servicing advertising agency commercial tv film accounts at VPI Productions, New York. He is a fashion photographer.

**Sarah Frank Howe** appointed Midwest representative for TvQ, national television research service. She has six years experience as an analyst in the radio television program department at J. Walter Thompson, Chicago.

**William Stont** named to sales staff of Official Films. He has had experience in film syndication at several firms, and will concentrate his efforts on the new "Survival" series.

**Walter F. Pudney**, a director of the Teleprompter Corp., elected chairman of the corporation's finance committee. Also named to committee were director **Milton H. Hendler** and **Kenneth W. Moroney**.

**Phyllis Geiss** promoted from senior study director to vice president of Market Facts-New York, Inc.



# CALENDAR

## AUGUST

**Annual Summer Workshop in Television and Radio**, New York University, New York (to 7)

**Georgia Assn. of Broadcasters** forum on CATV and Pay-TV, Riviera Motel, Atlanta, Ga. (4). Third annual tv day, Riviera Motel (5).

**South Carolina Broadcasters Assn.**, summer convention, Ocean Forest Hotel, Myrtle Beach, S. C. (16-18).

**National Assn. of Broadcasters** in cooperation with the **Radio Advertising Bureau** and **Television Bureau of Advertising**, sales management seminar, Stanford University, Stanford, Calif. (16-22).

**New Mexico Broadcasters Assn.** meeting, Kachina Lodge, Taos, New Mex. (21-22).

**Oklahoma Broadcasters Assn.** meeting, Lawton, Okla. (21-22).

**National Assn. of Radio Announcers**, tenth annual convention, Ascot House, Chicago, Ill. (20-23).

**National Assn. of Broadcasters** in cooperation with the **Radio Advertising Bureau** and the **Television Bureau of Advertising**, sales management seminar, Harvard University, Cambridge, Mass. (23-29).

**Western Electric Show and Convention**, Statler-Hilton, Los Angeles, Calif. (25-28).

**Arkansas Broadcasters Assn.** annual meeting, Coachman's Inn, Little Rock (28-29).

**West Virginia Broadcasters Assn.**, fall meeting, The Greenbrier, White Sulphur Springs, W. Va. (27-30).

**Radio Advertising Bureau's** fall management conferences: Tarrytown, House, Tarrytown, N.Y. (17-18); Homestead, Hot Springs, Va. (21-22); Far Horizons, Sarasota, Fla. (28-29).

**1964 National Radio and Television Exhibition**, under the management of the **British Radio Equipment Manufacturers' Assn.**, Earl's Court, London, England (24-Sept. 5).

## SEPTEMBER

**Michigan Assn. of Broadcasters** annual fall meeting, Hidden Valley, Gaylord, Mich. (10-11).

**Louisiana Assn. of Broadcasters**, Capitol House, Baton Rouge, La. (13-15).

**National Assn. of Broadcasters'** program study committee, radio programming clinic, Rickey's Hyatt House, Palo Alto, Calif. (18).

**Maine Assn. of Broadcasters** meeting, Poland Spring, Me. (18-19), (tentative).

**Nebraska Broadcasters Assn.** meeting, Holiday Inn, Grand Island, Neb. (20-22).

**National Assn. of Broadcasters'** program study committee, radio programming clinic, Chicago Plaza Motor Hotel, Memphis, Tenn. (21).

**National Assn. of Broadcasters'** program study committee, radio programming clinic, Palm Town House Motor Inn, Omaha, Neb. (23).

**Minnesota Broadcasters Assn.**, fall meeting, Sheraton-Ritz Hotel, Minneapolis, Minn. (24-26).

**Advertising Federation of America**, fifth district convention, Commodore Perry Hotel, Toledo, Ohio (17-18); sixth district convention, Indiana University, Bloomington, Ind. (24-26); tenth district convention, Robert Driscoll Hotel, Corpus Christi, Tex. (24-26).

**National Assn. of Broadcasters'** program study committee, radio programming clinic, Hilton Inn, Tarrytown, N.Y. (25).

**Utah Broadcasters Assn.**, convention, Royal Inn, Provo, Utah (25-26).

**Society of Motion Picture & Television Engineers**, 96th annual technical conference, Commodore Hotel, New York, N.Y. (27-Oct. 2).

## OCTOBER

**Radio Advertising Bureau's** fall management conferences: Hyatt House, San Francisco, Calif. (1-2).

**American Women in Radio and Television**, New York State Conference, Top O' The World, Lake George, N. Y. (3-4).

**Texas Assn. of Broadcasters** fall meeting, Hotel Texas, Fort Worth, Tex. (4-5).

**North Carolina Assn. of Broadcasters** meeting, Grove Park Inn, Asheville, N. C. (4-6).

**New Jersey Broadcasters Assn.** fall convention, Nassau Inn, Princeton, N. J. (5-6).

**Advertising Research Foundation**, annual conference, Commodore Hotel, New York (6).

**Tennessee Assn. of Broadcasters** meeting, Mountain View Hotel, Gatlinburg, Tenn. (8-9).

**Alabama Broadcasters Assn.** meeting, Tuscaloosa, Ala. (8-10).

**Indiana Broadcasters Assn.** meeting, Marott Hotel, Indianapolis, Ind. (15-16).

**Kentucky Broadcasters Assn.** fall meeting, Jennie Wiley State Park, near Prestonburg, Ky. (19-21).

**American Assn. of Advertising Agencies**, Central Region meeting, Hotel Continental, Chicago (21-22); western meeting, Beverly Hilton Hotel, Beverly Hills (27-30).

**Institute of Broadcasting Financial Management**, annual meeting, Sheraton-Cadillac Hotel, Detroit, Mich. (21-23).

**Fourth International Film & TV Festival of New York**, held in conjunction with the annual Industrial Film and Audio-Visual Exhibition, New York Hilton Hotel, New York (21-23).

**Missouri Broadcasters Assn.** meeting, Ramada Inn, Jefferson City, Mo. (22-23).

**National Assn. of Broadcasters**, fall regional conferences: Hotel Utah, Salt Lake City, Utah (12-13); Statler Hilton, Los Angeles, Calif. (15-16); Skirvin Hotel, Oklahoma City, Okla. (19-20); Fort Des Moines, Des Moines, Iowa (22-23); Hotel Jung, New Orleans, La. (26-27).

**Premium Advertising Assn. of America**, premium ad conference, New York Coliseum, New York, N.Y. (27).

**American Assn. of Advertising Agencies**, western meeting, Ambassador Hotel, Los Angeles, Calif. (27-30).

## NOVEMBER

**Assn. of National Advertisers** fall meeting, The Homestead, Hot Springs, Va., (9-11).

**American Assn. of Advertising Agencies** eastern annual conference, Hotel Plaza, New York, N.Y. (10-11).

**Broadcasters' Promotion Assn.** annual convention, Pick-Congress Hotel, Chicago (16-18).

**National Assn. of Broadcasters** fall conferences, Schine-Ten Eyck, Albany, N. Y. (12-13); The John Marshall, Richmond, Va. (16-17).

**Television Bureau of Advertising** annual meeting, New York Hilton, New York, N.Y. (17-19).

**Advertising Federation of America** second district convention, Pocono Manor, Pa. (6-8); eighth district convention, Park Manor Inn, Madison, Wis. (20-21).



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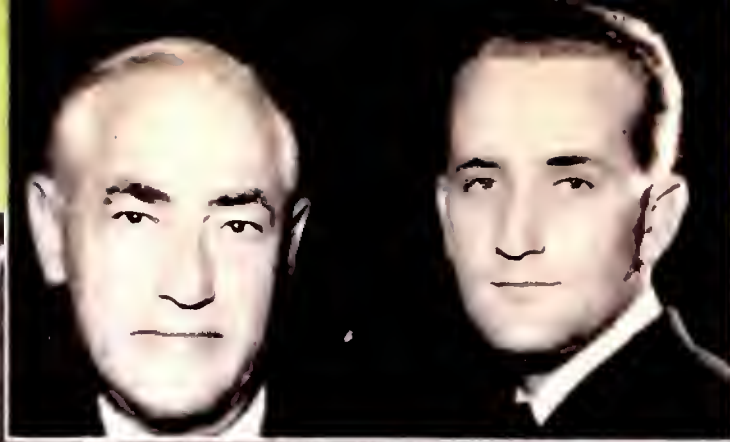
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## Why WCKT bought Volume 9, 215 Universal-Seven Arts' "Films of the 50's"

### Say Sidney and Edmund Ansin:

of WCKT Miami, Florida

"We bought Seven Arts' Volume 9 'Films of the 50's' to supplement our previous buy of Volumes 3, 4, and 5 and to maintain WCKT's position as a leading telecaster of feature films.

All of the television stations in our market are very heavy in programming of feature films. In addition to the network movies, a total of five prime time features are scheduled per week.

Telecasting features at this rate really consumes good prime time product quickly. Our acquisition of the 215 Universal features contained in Seven Arts' Volume 9, assures us of continuing our successful programming schedule of

**PRIME TIME QUALITY FEATURES**

for a long while to come.

With this 'Smart Buy' we at WCKT don't see any problem in maintaining our position as a leader in programming feature films in the South."



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